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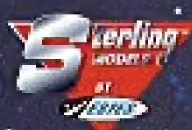
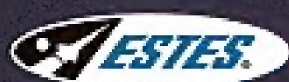
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Hugh Quarshie: **The Quarshie Quotient**

Episode I's mercurial Captain Panaka tells Scott Chernoff why acting in a *Star Wars* prequel beats Shakespeare any day.

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LucasArts: Behind the Magic

The release of the "lost" Biggs scenes and cut Cantina footage are just two highlights of LucasArts' new Behind the Magic CD-ROM. Jamie Painter peeks behind the curtain.

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Atari Wars **A *Star Wars* Video Game History**

Before LucasArts, there was Atari and Intellivision. Matt Yeo and David Kelsall of the U.K.'s *Star Wars: The Official Magazine* lead this trip down *Star Wars* gaming's memory lane.

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***Star Wars* Rocks!**

From rock and rap to country and reggae, *Star Wars* has inspired musicians of every genre. Jon Bradley Snyder unveils his exhaustive account of the best and most bizarre *Star Wars* music in the galaxy. And we've got the photos to prove it.

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On the Cover

This issue has two covers! A Y-wing battle cover rendered by Spanish 3-D modeler Javier Fernandez that went to newstands, and an Episode I Battle Droid cover, provided courtesy of ILM (with background by Russ Kistner) that went to subscribers. The following ILMer's produced the Battle Droid image on the cover: Dennis Murren, Visual Effects Supervisor; Tom Hutchinson, CG Supervisor; Christine Owens, SWI Image Liaison; Jennifer McKenna, Technical Director; Jennifer Homa, Asst. Technical Director; Ron Woodall, Viewpainter and Beth D'Amato Photoshop Artist.

The Insider has set aside some 1,000 extra Y-wing issues for subscribers who want to have both versions. They are being made available at half price (\$2.25 post-paid), and are available on a first come first served basis at this price for subscribers only. Call 1-800-878-3326 and ask for member back issue, code W810340M.

Illustration by Russ Kistner

from the editor's desk



AND YOU THOUGHT YOU WERE NUTZOID FOR STAR WARS: a photo of your editor in 1983, meant for the cover of the second issue of my Report from the Star Wars Generation fanzine, which was never printed. That's not trick photography folks—that's my real hair. Photo by Kelly Martin.

THE FAN EVENT IS COMING

In 1987, devoted *Star Wars* fans from across the country and around the world gathered in Los Angeles for the Official *Star Wars* Tenth Anniversary Convention. It was the first and only time Lucasfilm has sponsored an event for *Star Wars* fans in the United States.

You may have heard rumors about new authorized *Star Wars* fan events the last couple years, but none of them were true. Until now.

The Official *Star Wars* Fan Club, with Lucasfilm's blessing, is planning the first authorized U.S. *Star Wars* fan event in more than 11 years. The event is currently scheduled to take place in Denver, Colorado next spring. We will be inviting fans everywhere to come take part in celebrating everything that is *Star Wars* on the eve of the release of Episode I, the first new *Star Wars* film in 16 years.

Think of this as an un-conventional convention. It will be different than other science fiction events you've been to. Most importantly, it will be by, for, and about *Star Wars* fans.

That's why we want to hear from you. Right now the Fan Event is being planned out in earnest. Let us know what you would like to see and experience. Send comments and ideas for the event to:

STAR WARS FAN EVENT
PO BOX 111000
AURORA CO 80042

We'll take as many of the best, and most feasible, suggestions and try to incorporate them into this weekend extravaganza. Keep checking the *Star Wars Insider* and www.starwars.com for more information on the fan event, and how you can purchase tickets to it. Hope to see you there.


JON BRADLEY SNYDER

Editor-in-Chief

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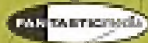
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rebel rumblings

"Get a Life!"

This is a letter to some of the fans out there who just don't seem to get it. What am I talking about? The way to love a film. The way to love Star Wars, in fact. Nobody loves Star Wars movies more than me, but I think it's healthy to love them as a creative and entertaining part of life—not love them as our lives.

I've grown up on the films and have one of the more extensive collections of stuff out there. But I'm disturbed when I read letters from people who have used Star Wars to replace religion or family, or have claimed it is the one thing that literally changed their lives and gives their lives meaning. In the words of the famous William Shatner *Saturday Night Live* sketch (lampooning sci-fi conventions), "Get a life!"

George Lucas created these films to give us a modern mythology, to present ideals to aspire to. But I think the best way to live out the spirit of Star Wars is to look beyond it and make your own life an adventure. Sure, collect the toys, get excited for the prequels—I sure do! But live outside of it, too.

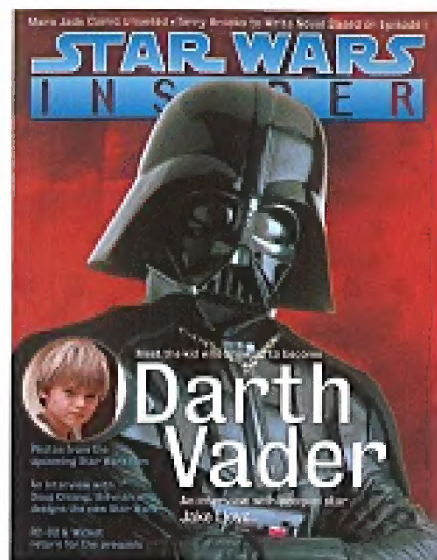
What prompted me to finally write was the outrage some fans seem to have over the success of *Titanic*. Come on! See the movie. It's a good movie. To love Star Wars is to love the movies, and your love of movies should not promote some kind of elitism, as if no one may dare aspire to make a good movie if they don't have a lightsaber in them. Movies are a wonderful world with lots of room for everyone. Who cares which movie is #1 financially? That's not what George Lucas cares about. Being #1 is for high school football teams. Star Wars will never be toppled as a classic story, and that's what counts, folks.

CORY EDWARDS Tulsa, OK

I'm sorry Cory, but I don't have time to respond to your letter because I'm too busy worshipping at my shrine to the Star Wars saga. As soon as I have completed another 300 repetitions of my Jedi mantra, I will think about considering the implications of what you wrote.

Name that Film

What's it called? This seems to be on everyone's mind. In Issue 38, Rick McCallum is posed that very question, to which he responds, "...George hasn't really been able to focus on that yet." Understandable. Given all the pressures Mr. Lucas is enduring now, something as simple as a title to probably the most anticipated movie of all time (in my opinion)



could certainly be of secondary importance to him at the moment. This man is in the process of creating an entire universe—well, at least expanding it.

Because he has the weight of a universe resting on his shoulders, I think it's our duty as faithful Star Wars fans to help out in any way we can. But how? What could the average fan possibly do to help Mr. Lucas in his time of need? Simple: have a "Name the Prequel" contest! Who hasn't dreamed of contributing to this wonderful universe in any way, shape or form? I will humbly offer a few titles to get this started. 20th Century Fox fanfare please!

1. *Star Wars: Ode to Obi-Wan*
2. *Star Wars: Anakin Gets School Detention*
3. *Star Wars: Life in the Force Lane*

Keep up the good work—you guys are doing a marvelous job.

JOEL TIDWELL Bessemer, AL

Joel, you forgot Star Wars: Yoda Goes Yodeling and Star Wars: How to Travel Tatooine on 10 Credits a Day. Seriously, we don't think George Lucas needs any help coming up with a suitable title for Episode I, so a contest to name the prequel is out of the question. Personally, I'd pay good money to see a movie called Life in the Force Lane, but that's just me.

Hallucinating, Part One Million

This letter is written in response to the various letters from fans and responses by the editor of "Rebel Rumblings" concerning the

see REBEL RUMBLINGS p. 16

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- Luke Skywalker All New Likeness
- Man Mathma
- Orrimaarka (Prune Face)
- Pate Snitkin
- Princess Leia Organa All New Likeness
- Princess Leia Organa in Ewok
Celebration Outfit
- Princess Leia Organa in Hoth Gear
- R2-D2 with New Features
- Ree-Yees
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PREQUEL UPDATE





Photo by Dave Krieger

A FAMILIAR-LOOKING SCENE? Uwe Vick (2nd Unit Script Supervisor), Dina Rutgen (2nd Unit Director of Photography) and Steven Hall (2nd Unit Focus Puller) film a Tusken Raider firing his weapon from a high bluff.



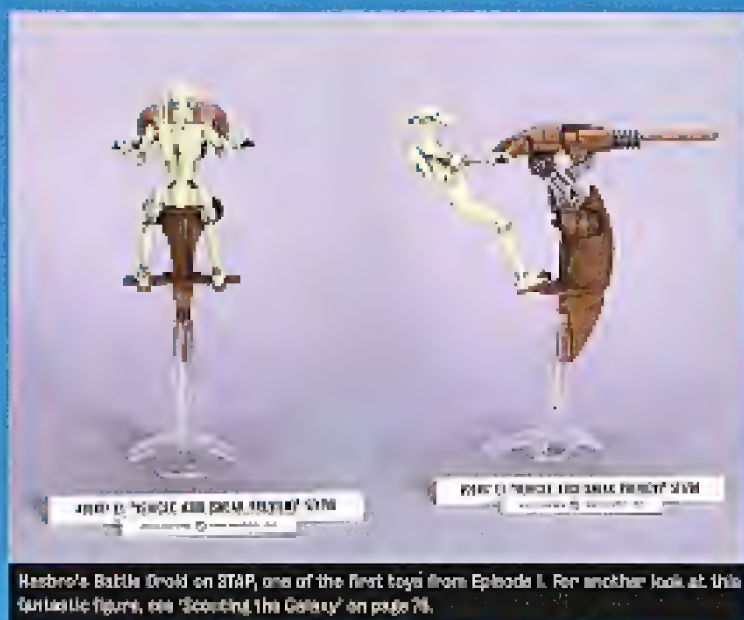
Rick is busy at Leavesden Studios in London, working on pick-up shooting for Episode I with the rest of the *Star Wars* cast and crew as this is being written. His regular update will be back in our next issue, but in the meantime we've got more exclusive, exciting photos from the first *Star Wars* prequel—and some excellent news.

As the *Insider* was going to press, Lucasfilm and 20th Century Fox announced that the official release date for *Star Wars: Episode I* in the United States and Canada will be Friday May 21, 1999—almost exactly 22 years after *Star Wars'* original release on May 25, 1977, and 19 years to the day after *The Empire Strikes Back's* May 21, 1980, unveiling.

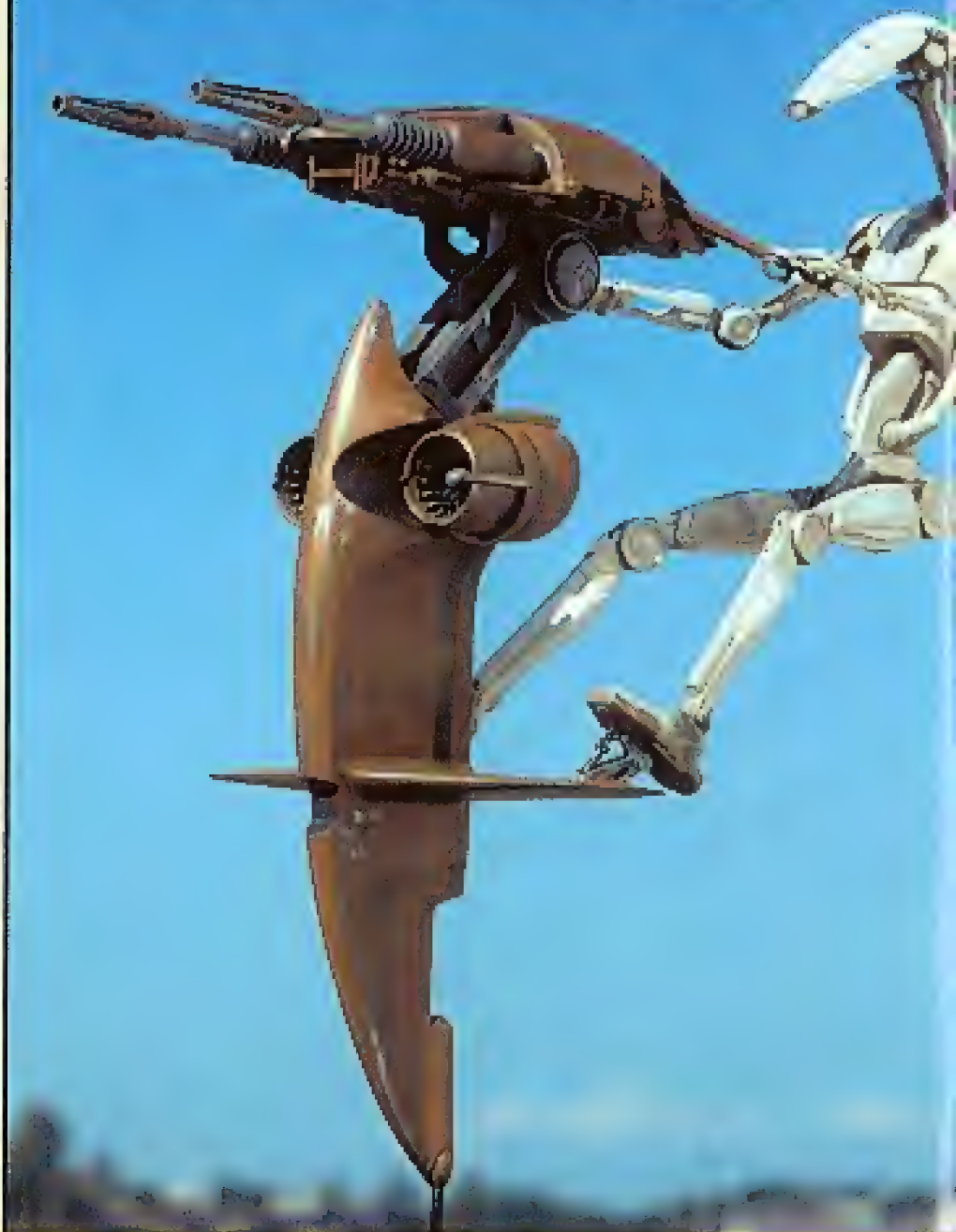
In a pattern similar to that of the release of last year's *Special Edition* trilogy, Fox will not attempt to release the film to as many theaters as possible, but rather will distribute the movie to theaters with an emphasis on quality of exhibition. Said George Lucas, "I'm not trying to break any records. I'm interested in quality presentation, and a positive group experience for everyone who comes to see this film. It's about sight and sound and the movie itself."

To that end, Lucas was hard at work this August shooting more footage for Episode I in accordance with the development of Episode I's rough cut at Skywalker Ranch. The photography was to fill in additional shots or angles Lucas and editor Martin Smith felt were needed to tell the story as it developed in the editing room.

This phase of production had always been planned—in fact, producer Rick McCallum originally budgeted three weeks of August pick-ups, but as the date approached it was clear that only one week of extra shooting



Hasbro's Battle Droid on STAR, one of the first toys from Episode I. For another look at this Guntastic figure, see "Scouting the Galaxy" on page 76.





COUNTER-CLOCKWISE FROM TOP: Director George Lucas and the crew get ready to set up a shot in the Slave Quarters on Mos Espa, a scene shot on location in Tunisia; A full-scale model of the nearly 8-meter tall battle droid on its STAP, a flying vehicle with two built-in blasters; Builders construct a set for a battleship halfway inside the aptly named Flight Stage B at Leavesden Studios; This look at the production's base camp in Tunisia just begins to hint at the logistics involved in the desert location filming for *Star Wars: Episode I*.

INSET, TOP LEFT: Sometimes the old ways are best, as this transfer of supplies from truck to horse-drawn shows. Crew members of the 2nd Unit for *Star Wars: Episode I* load up camera equipment for a location shot at a spot in Tunisia now known as "Star Wars Valley" because some of the original film was shot there in 1976.



would be needed, with the additional two weeks dedicated to dialogue recording.

Finally, even though Rick isn't here this time around to answer our questions, we had one question left over from our last Prequel Update. Actually, we printed the question, but a production error omitted the answer! Sorry for the confusion—here's the question and its answer, as it was intended to be published last time.

Is this film being clearly designed for a family audience? Do you foresee that this will appeal to the same young crowd that loved the original film, or is it going to reach an older audience?

I think it's for all ages. I think it's primarily for kids, boys and girls, but there will be the same hardcore fans and all those people who have grown up with the three previous films that love this film. It's just like the *Special Edition*. And contrary to what some people believe, we are not making this film just to sell toys. The toys are an integral part of what makes the movie live in the fans' hearts and minds afterwards.

Rick will be back to answer all our new questions in *Star Wars Insider* 44!





ABOVE Having some fun on the set of *Star Wars: Episode I*, Floor Runner Nathan Holmes holds a battle droid "road" his call sheet on the Timoni room set on location of the Reggia Palace in Caserta, Italy. **BELOW** An abandoned landspeeder rests near an alley passageway in the streets of Mos Espa, one of the principal locations in *Star Wars: Episode I*.



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« **REBEL RUMBLINGS** from p.8

inclusion of the Biggs scenes in the 1982 CBS airing of *Star Wars*. I just wanted to give sincere thanks to Todd, Patrick, Christina, and the editor—you guys helped me get a perfect score on my psychological research paper.

I took up the editor's advice in the response he made to Patrick and Christina's letters (Issue 37), and I wrote a full-blown analysis of the what in the heck was going on here, because, believe it or not, I too thought I had seen the airing with the Biggs scenes in it. It was incredibly interesting deducing what all the factors at play in this fiasco were, and it was one of the most entertaining projects I have ever worked on.

Make no mistake on the intent of this letter—I am not mocking anyone. I really do thank all of the fans who wrote in. Their "memories" of the Biggs scenes made the legendary footage feel more real to me than it had ever seemed before, and for that I cannot express my gratitude enough. I love *Star Wars*, and sharing an experience (albeit one that never really happened) with these fans and being able to write about it is something I cannot thank them sufficiently for. May the Force be with you guys.

ABEL O. PENA Buena Park, CA

P.S.: Enclosed is a copy of my term paper so you Insider people can see for yourself what may have caused this whole mess.

Abel, we don't have room to print your entire paper, but I read it and found it to be a very plausible explanation of how so many people believed they had seen this footage, which had never been shown publicly before 1997. For the sake of summary, let's just say it touched on terms like "reconstructive memory," "belief perseverance," and "confirmation bias," but the basic gist was that the scenes had been told in so many other media (comics, books, radio, etc.) that fans' minds created memories of these scenes that were triggered by Todd's initial letter. While I'm extremely proud and honored that our little magazine has inspired its first scholarly paper, I'm also excited because this whole topic may soon be rendered moot by the release of LucasArts' new *Behind the Magic*. Intrigued? Turn to page 52.

Nobody Ever Said Counting Was Part of the Job...

Well, since I've waited so long to write, you probably have received a couple hundred letters pointing out that Boba Fett has

The amount of attention and meticulous research into the *Star Wars* references on *The Simpsons* was commendable. —TOM SCHAEFER, LAS VEGAS, NV

four lines of dialogue in the *Star Wars* trilogy, not three as stated in your Movie Lines/Popularity Index ("Favorite Character Poll," *Star Wars Insider* #38). As I count them, they are:

1. "As you wish."
2. "He's no good to me dead."
3. "What if he doesn't survive? He's worth a lot to me."
4. "Put Captain Solo in the cargo hold."

So exactly how many letters on this did you get?

VEDA-ANNE ULICKAS Paxton, MA

You don't want to know, Veda-Anne—after a while, we stopped counting. We must have forgotten to count that last line out in the open air of Cloud City—oops! That officially changes Boba's ML/PF rating from 6 to 8—still pretty impressive when you consider that the closest character, Wedge, scored a 152 on this scale where, as in golf, the lowest score wins. Fett still comes out #1 on the Movie Line / Popularity Index, which is derived by multiplying his ranking in the Favorite Character Reader's Poll (2) by the number of lines he had in the trilogy (4). Phew, that was stressful.

Reference Desk

I was overjoyed to see the *Simpsons* references feature in Issue 38. The article was very informative, but as you hoped and feared, you missed a few. In one episode, the family goes to "Knowledgeum." Homer tries to fertilize an egg in a video game with what looks like an exact replica of a quad laser from the Falcon. Seconds later, Bart goes to the MARS exhibit, the logo of which is in *Star Wars* logo font (connected R and S).

JEREMY FROST

Mississippi State University, MS

D'oh! Thanks for the update Jeremy—everyone add that to your lists, as well as the reference revealed in the last "Rumblings" column. The episode set at "Knowledgeum" was called "This Little Wiggy" and aired for the first time on March 22, 1998. That's gotta be all of 'em...

First off, like everybody else who writes, I must say... spectacular magazine! Thanks

so much for giving ultimate *Star Wars* fans like myself a place to read about the ever-expanding universe of *Star Wars*. Issue 38 was incredible. And no, the whole *Simpsons* thing wasn't a sacrilege. I don't exactly like the show, but I grew up watching another cartoon show with similar references—Jim Henson's *Muppet Babies*. Sadly, it took me until I was 8 or 9 to finally wake up and understand the jokes about "Kermit Skyhopper" and "Princess Piggy."

TERESA AUGUSTAUSKAS Waterbury, CT

P.S.: Question: What's with the quote "The Force is back"? Hey, I've got news for you all: the Force never left!

You said it Teresa, and I couldn't agree more. As for your beloved *Muppet Babies*, I'm a notoriously big fan of all things Jim Henson, and I'm thrilled that one of his last shows was your introduction to *Star Wars*. Read on for a couple other letters from fans pointing out more shows they think would be worthy of an article like our *Simpsons*-*Star Wars* exposé...

The amount of attention and meticulous research into the *Star Wars* references on *The Simpsons* was commendable, especially considering how few and far between the actual references were. Far be it for me to criticize Jon Bradley Snyder's interest in *Star Wars*' impact on pop culture. I am a fanatic of both *Star Wars* and cartoons, so I share his hobby and applaud his efforts. But at the same time I feel that Mr. Snyder's personal affinity for the work of Matt Groening has perhaps blinded him to a much bigger picture.

If you love *Star Wars*, cartoons, and pop culture, the cover of the *Insider* should have read "Tiny Toons Strike Back" and pictured Buster Bunny locking sabers with Duck Vader. It surprises me that anyone like Mr. Snyder who appreciates these finer things in life should overlook *Tiny Toons Adventures*' extensive contribution to the *Star Wars* oeuvre. *Tiny Toons* boasts more references by far to *Star Wars*, Indiana Jones, THX, ILIA, and other Lucasfilm staples than *The Simpsons* could ever hope to keep up with.

In fact, it should be pointed out that the much-lauded episode "Burns' Heir," in which

the booming THX trailer shatters a packed house of moviegoers, first aired no less than three years after *Tiny Toons* did a similar piece in their 1991 feature-length video *How I Spent My Vacation*. Other notable *Tiny Toons* episodes contain extensive references to *Star Wars*, Indy, and other things Lucasfilm, often devoting large segments or entire episodes to them, which is significantly more substantial than the occasional line of *Simpsons* dialogue.

TOM SCHAEFER Las Vegas, NV

It is June 19, and I have just seen *The X-Files* movie. To my surprise, it contained a tribute to George Lucas. At the end of the film, the bad guy's base was moved to Tunisia—on a plain called "Foum Tatouine." The many *Star Wars* fans in the audience reacted gleefully and made comments like, "Hey, where's Luke?"

This did not come as a surprise to me, though, being as there have been many allusions to *Star Wars* on *The X-Files* TV series. There was even one episode in which a woman claimed that Luke Skywalker was the father of her baby—ha! It is obvious that *X-Files* creator Chris Carter admires George Lucas (who doesn't?), and he shows it to the many *X-Files* fans who are also lovers of *Star Wars*.

Both *The Simpsons* and *The X-Files* have paid tribute to George and to *Star Wars* a multitude of times. Is this a Fox thing?

VICTORIA CARUSO Wheeling, WY

Believe it or not, there is a real place called Tatouine in Tunisia (spelled differently from *Star Wars'* Tatooine, scenes of which were filmed in Tunisia), and Chris Carter has said the reference was intentional. As for a Fox conspiracy to lace its TV programming with subliminal promotions for the movies distributed by its film arm—well, Victoria, of course all I can say is you've obviously been watching too much of *The X-Files*. As lieutenant commander of the Fox World Domination Armada—er, I mean managing editor of the *Star Wars Insider*, I can neither confirm nor deny the existence of such a master plan. But I can tell you that you're on the right track.

The Insider Sells Out

I've been a member of the *Star Wars* Fan Club for a month and I would like to have as many issues of the *Insider* as I can. Is there a way of getting issues 24 and 327 since they're sold out in the Jawa Trader? I'd like to know if I could get them from a store or a collector. They sound like good issues.

ALEX FLEMING Coram, NY

They are good issues, Alex—that's probably why they sold out. Unfortunately we will never have any more of them to offer, so your best bet is keeping your eyes open at stores that sell used periodicals. On the other hand, we are starting to plan a special Best of the *Star Wars Insider* issue, and you can rest assured that we will draw heavily from these no-longer-available issues, so fans like you can have another chance to catch up with some of our favorite articles. Stay tuned...

Greedo Is Good

This is my first time writing, so I would like to say your magazine is one I look forward to getting. In the Jabba-Han scene in the Special Edition of *A New Hope*, I noticed three Rodians dressed exactly like Greedo. They are mainly noticeable when you see Boba Fett leaving. Now, don't get me wrong, I love the *Star Wars* trilogy and can't wait for the new movies, but I was wondering if Greedo was a Rodian trendsetter or what? Keep up the good work there.

CRAIG SCHAEFER Northbrook, IL

I was reading the Jawa Trader in *Star Wars Insider* #38 when I noticed the 12" Collector Figures. Is it just me, or is Greedo wearing a sweatsuit? It looks like he's ready for a workout. Does Greedo happen to work out at the local gym every day, or does he just have a bad sense of style?

NICK WIMPERIS North Branch, MN

Wow, two letters commenting on Greedo's fashion sense in one week. Personally, I've always loved Greedo's "sweatsuit," as designed by *Star Wars* costume designer John Mollo. So whether or not Greedo exercises regularly (and given his slow reflexes, I doubt it), his beauty is in the eye of the beholder. Nick, you may feel the rugged Rodian has a "bad sense of style," but I agree with Craig—Greedo's a trendsetter, and I wouldn't be surprised to see more and more Rodians sporting his signature style in the major fashion magazines, like Rodian Vogue and Better Homes and Bounty Hunters. ☺

LETTERS TO: REBEL RUNBLINDS, P.O. Box 111000, Aurora, CO 80042. Letters may be edited for clarity and space considerations. The *Star Wars Insider* is not responsible for any unsolicited material received. Due to time constraints and the volume of letters received, individual responses are not possible.

« PREQUEL PROFILE from p.21

department meetings where he discussed either historical or ethnic references he was interested in taking bits from and giving them a twist, to turn them into something different. He had very clear ideas about how he saw the various planetary groups."

As for the "look" of the costumes, Biggar described "big areas of Episode I that are completely new, while there are some areas that link through to the original film," such as some of the inhabitants of Tatouine and certain aspects of the Jedi outfits. To link certain looks from the previous *Star Wars* films to Episode I, Biggar paid a visit to Lucasfilm's archives, where she studied some of the past costumes in detail.

While costume design may be an area of motion pictures often overlooked by audiences, Biggar believes that the costumes in Episode I will not go unnoticed by *Star Wars* fans.

"I do think that sometimes people don't realize how much work goes into making actors look great," she said, adding, "although I don't think that is going to be the case with the prequel, I think the fans of *Star Wars*—the people who loved the first three films—all know the costumes. I had people working with me who could describe, in detail, every costume from the first films. That's a real fan, and there are a lot of people like that out there who know absolutely every item that every character wore."

As for favorites, Biggar is hesitant to name a character that she most enjoyed dressing—partly because she is proud of every costume and also because she is sworn to secrecy on the details of the film.

However, she did say, "The costumes for the Queen's planet were very interesting to do because we printed designs that were distinctive on to fabrics and used various dye techniques which allowed us to incorporate very modern fabrics with antique pieces. Also, the various creature costumes were fascinating. I feel I'm still so close to it that I don't have a favorite, really. They were all great fun and they were all different."

Variety, in fact, is the key to Biggar's career.

"One year you can be involved with something like *Star Wars*, which has no definite point of historical reference; it's completely imaginary, in a way. And the next you could be doing something that is 16th century or contemporary. It's just a fantastic job to have." ☺

A neck is a terrible thing to waste. But that's exactly what Richard Le Parmentier was risking when he signed on to portray Admiral Motti, the first victim of Darth Vader's patented Force-choke, in *Star Wars*. As Motti, the contemptuous Imperial leader who saw Vader's "sorcerer's ways" as a needless distraction to the business of dominating the galaxy, Le Parmentier was handed the all-important task of helping to establish perhaps the single most important new concept of the *Star Wars* saga: the Force.

"It's a good set-up," the 48-year-old Le Parmentier, who now works as a successful television writer in Great Britain, told the *Insider*. "First, Vader walks into the ship, and he picks a guy up by his throat, so you think, 'Oh, he's just a big brute.' But then you see him

accomplished without any optical illusions—it was completely up to Le Parmentier to make the effect appear real.

Accomplishing that amazing feat (which he did, spectacularly) was not as easy as it looked. In fact, the actor almost damaged his windpipes while trying to teach himself to gag on cue.

"I tried choking rehearsals in the dressing room," Le Parmentier recalled, "and I did it so much that I got a spasm in my neck. But then I started looking in the mirror, and I thought, 'Wait a minute, if I can control this, it's much better than gagging and foaming at the mouth. I can turn this into a little bit. I can make these neck muscles work.' So every morning after make-up I would sit in my dressing room, exercising my neck."

that tiny detail was typical of the actor's approach to his role, which he thought through quite clearly. "Don (Henderson, who played Commander Tagge in the scene) was being incredibly calm and reasonable, so I just thought somebody should be jumping up and down here. If this guy is going to get choked, I think he's got to annoy Darth Vader to elicit the response."

The strategy worked. Le Parmentier turned Motti into a smug, sanctimonious weasel (and we mean that in the nicest possible sense), whose braying at Vader about how his "sad devotion to that ancient religion has not helped you conjure up the stolen data tapes," not to mention his self-satisfied smile as Princess Leia watched her home planet destroyed, made Motti almost comical in his



RICHARD LePARMENTIER

by Scott Chernoff

MOTTI DEAREST

barely lift his finger, and I'm choking. You see that the Force is something else again."

But while most of the saga's examples of the power of the Force are illustrated with special effects (such as Yoda lifting Luke's *X-wing* fighter out of the Dagobah swamp, or Luke making his lightsaber edge toward him in the wampa's cave on Hoth), this all-important introduction to the ways of the Force was

By the time it came time to shoot his confrontation with the Dark Lord of the Sith, Le Parmentier had spent days inducing—and controlling—neck spasms. "It looked like Darth Vader had done something to the inside of my neck, coming from close to the windpipe," the actor said. "I did it in rehearsal, and George liked it, so he gave me a terrific close-up."

The attention Le Parmentier lavished on

archetypal malevolence and ultimate, misplaced confidence in the superiority of the Death Star.

"I just thought he was trigger happy," Le Parmentier said. "I imagine guys sitting around in bunkers in Montana and just wanting to open the doors and let one of them off, and I figured Motti was one of these guys. He's got this great toy—the Death Star is his, and he just

wanted to use the thing, but some old magician is wafting around. That was really the key to it."

It's pretty remarkable that Le Parmentier gave so much consideration to his role, since he and most of the rest of the cast saw the first *Star Wars* as "just another film," he said, with no inkling of the success that was to come. "I had done a couple episodes of *Space: 1999*, and I thought, 'Yeah, right, it's one of those writ large—I'll just get on with it.' But of course it was life-altering for lots of people."

Time and again, Le Parmentier said he is reminded of *Star Wars*' resonance all over the world. "I shot a film at the American Embassy in London," he said. "We were the first film crew allowed to shoot in the embassy, and we had these great, really hard Marine guards who would escort us to different areas in the embassy that we were allowed to shoot in.



NTIER

One of these guys is walking toward me at attention—eyes forward, muscles rippling in his neck and fingers—and he says to me out of the side of his mouth, 'Excuse me sir, but didn't you have a run-in with Darth Vader?' They weren't allowed to talk, and this guy broke a major Marine rule!"

While it's now difficult for fans in and out of the military to imagine Motti played by anybody else, Le Parmentier nearly missed out on his opportunity to be a part of that Force-ful

history. Born in Pennsylvania to British parents, the actor moved to London for drama school when he was 22 and soon made his film debut in director Michael Apted's 1974 hit *Strand*. After his next film, the 1975 thriller *Rollerball*, Le Parmentier was bouncing around Hollywood when he got a call to audition for *Star Wars*—yet not for the role of Motti but rather for the dashing, cynical hero Han Solo.

"My agent sent me out to the old Goldwyn Studios to meet George," Le Parmentier recalled. "They were wheeling everybody in, and everybody was reading a Han Solo scene. They were literally looking at everybody in town. So I went in and did it, and Brian De Palma was there, also doing the auditions. He offered me a part in *Corrie* as the principal. So I sat for six months on top of that, being poor in L.A., working at an answering service, and waiting. I was telling people, 'I've been cast in this movie,' and everybody's going, 'Yeah, right—answer the phone.'"

"I'm waiting and I'm waiting," he continued, "and MGM is going hot and cold, and finally I said, 'To hell with this, I'm going back to England.' By that time *Star Wars* was picking up casting over here, and they offered me the part of a customs officer who tries to stop Han when he's leaving Mos Eisley. It was half a page, so I



**He's got this great toy—
the Death Star is his, and he just
wanted to use the thing, but
some old magician is wafting around.**

turned it down, and a friend of mine did it. They gave him a uniform and he sat around, and George came into his dressing room and said, 'I'm really sorry, but we're cutting the scene.'"

"Then about a month later, the casting director phoned my agent and said, 'We'd like Richard to read for the part of Admiral Motti,' so they sent me another script and I read it, and I thought, 'Well, OK, it's two scenes at least, so I'll do that!'"

When he showed up for shooting, Le Parmentier's character was moved up the ranks from Admiral to General. "I have a theory that George's vision for Admiral Motti was the mayor of the Munchkins, because they had this white uniform picked out, but it was for a guy about 5'5", and it obviously wasn't going to fit. So I was outfitted like the rest and became

General Motti." (Although the character is listed in *Star Wars*' credits as General, he remains Admiral Motti in *Star Wars* books and reference guides.)

In addition to a rank, *Star Wars* gave Le Parmentier, then 26, the opportunity to work with the late, legendary thespian Peter Cushing, who played Grand Moff Tarkin. "He was a very erudite man, but very ethereal," Le Parmentier said of Cushing. "He smoked these tailor-made cigarettes from a famous tobaccoist in London, and he'd always put on a pair of white linen gloves when he smoked a cigarette. He was slightly eccentric, but charming beyond belief."

Le Parmentier said he especially enjoyed working with Princess Leia herself, Carrie Fisher, whose sense of humor is well known.



"Carrie was highly entertaining," he remembered. "She was great fun. Not that she wasn't taking it seriously, but it's really good to have somebody like that on the set, who could raise a laugh—because Peter Cushing was not exactly Billy Crystal."

In fact, Le Parmentier said Fisher was so funny she could even break through Cushing's stoic demeanor. "Carrie was very bubbly, and she would always get a rise out of him," Le Parmentier said. "She was determined to get the corners of his mouth to turn up."

Aside from the talent evident in the cast, Le Parmentier said he was also impressed by the scope of the production, especially the sets, during his five days filming *Star Wars*. "We were just on the corner of the set for our scenes," he said. "We were something like one-eighth of the soundstage, and then on the next set they had just finished building the *Millennium Falcon*, which at first you'd see as a big plywood frame as you walked up behind it. Then you'd walk around and get in, and suddenly you're on board. That was incredibly impressive."

But the actor also revealed that while he and his fellow Imperials sat stoically in their corner of the set, they were hiding a deep, dark secret: their feet stunk. "The boots were made out of rubber," Le Parmentier explained, "and they were incredibly uncomfortable because it was so hot on the set that we were just sloshing around in foot perspiration. Then we would sit down and somebody would come and take the boots off, air our feet, dry them out with a hair dryer, and wait for the next set-up."

Still, the actor said that compared to his prior job, *Star Wars* a breeze. "I had just come off a British cop show called *Sweeney*, where I played a drug dealer and was beaten up by the two lead actors who played the cops. So I thought this was rather relaxing, a bit of a vacation. The only inconveniences I had were very sweaty feet at the end of the day."

After *Star Wars*, Le Parmentier continued to add to his impressive list of film credits, which include *Superman II* and the James Bond adventure *Octopussy*, as well as the 1988 blockbuster *Who Framed Roger Rabbit?*, in which he

played the hard-boiled Lieutenant Santino. Of *Roger Rabbit*, which came 11 years after *Star Wars*, Le Parmentier marveled, "I've been lucky to have a part in two milestone, classic films."

But soon after that success, Le Parmentier became a writer, penning episodes for numerous British television series including the hit *Love Hurts*, which he "helped devise," he said. The writer currently has another series and a feature film in development. "I had stanned out to be a writer," he said, "but got sidetracked into theatre."

Now that he spends most of his time behind the scenes as intended, Le Parmentier has moved out of London and now lives in Bath, England, with his wife Cheryl, and children Rhiannon, 11, Stephanie, 9, and Tyrone, 6. "The day the *Special Edition* opened was Tyrone's fifth birthday," Tyrone's proud father said. "Fox very kindly gave me a couple dozen tickets, and we hired a small bus, and took Tyrone and all his chums off to the cinema to see *Star Wars*. It was amazing sitting there with all these five-year-olds, and them seeing it for the first time on the big screen."

"It was absolutely incredible," he beamed. "It still has the power. It still wallops audiences, a whole new generation."

And even those who don't believe in the "sorcerer's ways" of the Force would agree that the wallop that is *Star Wars* wouldn't pack quite the same punch without Richard Le Parmentier. On behalf of all *Star Wars* fans, Richard, thanks for sticking your neck out. ☺

Got a favorite *Star Wars* supporting actor you'd like to see interviewed? E-mail your suggestions to Scott Chernoff in the *Star Wars* Universe: SWUniverse@aol.com. All e-mails are read, but individual responses are unfortunately not possible due to time constraints.

help!

Normally, in the *Star Wars* Universe has no trouble tracking down those great supporting *Star Wars* stars we just have to know more about. But now, we're putting out the call to our readers for a couple performers who are currently missing in action.

TIM ROSE was the puppeteer who brought Admiral Ackbar and Salacious Crumb

to life in *Return of the Jedi*, and he's at the top of our list for this column. Also, we'd like to thank the many readers who, answering a question in *Rebel Rumblings*, wrote to inform us that Wuher, the cantina bartender in *Star Wars*, was played by **TED BURNETT**—now all we need to do is find him!

If you have any knowledge as to the whereabouts of either of these two *Star Wars* legends, please forward the information to Scott Chernoff, either by e-mail

(SWUNIVERSE@AOL.COM) or mail: **SCOTT CHERNOFF, IN THE STAR WARS UNIVERSE ACTORS, P.O. BOX 11000, AURORA, CO 80042.**

If you can hook me up with either Tim Rose or Ted Burnett, I'll mention your name in the article and send you a *Star Wars Insider* T-shirt (only to the first person who puts me in touch). Help me, readers—you're my only hope! ☺

FASHION FORCE

COSTUME DESIGNER TRISHA BIGGAR DRESSES THE STARS

by Jamie Painter

When Ewan McGregor and Jake Lloyd step into the shoes of classic characters Obi-Wan Kenobi and Anakin Skywalker in *Star Wars: Episode I* next summer, fans can rest assured that those shoes were chosen and designed with care by costume designer Trisha Biggar, who had the mammoth task of dressing every single character in *Episode I*.

"It was completely fantastic," said Biggar, who has been working in costume design for the past 18 years. "It was a huge project, and the opportunity to be able to devise various planetary groups and make them from top to toe, from helmets and hats, right down to shoes—absolutely everything that was worn—was a wonderful challenge and it was also such good fun."

A native resident of Glasgow, Scotland, Biggar trained at the Wimbledon School of Art and went on to work with several prestigious British theater companies including the Glasgow Citizens' Theater and Opera North in Leeds. But eight years ago, she made the transition into designing costumes for film and television, including the mini-series *Moll Flanders*, for which she received a British Academy of Film and Television Arts (BAFTA) Award nomination, the BBC films *Saigon Baby* and *Truth or Dare*, and the British feature films *Silent Screams* and *Wild West*, both of which garnered awards on the European film festival circuit.

It was through her experience as costume designer on *The Young Indiana Jones Chronicles* that Biggar was recommended by producer Rick McCallum to work on *Star Wars: Episode I*, for which she was given six months to create the costumes. Her first concern was to assemble a crew of people who would do the best work possible within a tight deadline.

"Because of the scale of *Star Wars* and the amount of costumes we were going to have to produce in a relatively short time," Biggar recalled, "it was important for me to assemble a group who could work well together over a period of many months in a committed way, but equally importantly would also really



photo by Keith Humphreys

enjoy the job."

Fortunately, Biggar was pleased to discover that many of her staff members were devoted *Star Wars* fans.

"Some of the team were even greater fans than I was," admitted the costume designer. "Loads of people came in to work who had been life-long fans of *Star Wars* and who knew the name of every character in the first trilogy. So they were thrilled to be involved in it."

Working out of Leavesden Studios, just outside of London, Biggar assembled a core staff of approximately 40 people. At the busiest time during pre-production, her crew expanded to include 60 people specializing in textiles construction, pattern cutting, dying, printing, embroidery, headdresses, armor, jewelry, gloves, and hats. Once she had brought together her design crew, the next challenge was finding fabrics, which in some cases had to

be created especially for the film.

While also difficult, one of Biggar's favorite aspects of her work on *Episode I* was dressing the many alien characters who appear in the prequel. "When you've got non-human bodies, it's quite challenging to make things for them to wear that will flatter and enhance their body shape without allowing the audience to be aware of the mechanics workings underneath," said the designer.

In addition to communicating a great deal with Lucasfilm conceptual artists Iain McCaig and Doug Chiang, Biggar spoke at length with director George Lucas about what he envisioned with respect to the costumes.

"George came over to the UK quite regularly, and we had long meetings where we looked at ideas and fabrics and various mock-ups," explained Biggar. "There were also art

see PROFILE p. 17



GRAFFITI UNVEILED

GEORGE LUCAS PRESENTS UPDATED *AMERICAN GRAFFITI* AT ACADEMY SCREENING

It was a little movie, and the studio didn't think it was fit to be shown," George Lucas told the audience. But it went on to become the young director's first beloved blockbuster, revolutionizing filmmaking technique and launching the careers of a star-studded cast of then-unknowns. 25 years later, Lucas and a dazzling array of *American Graffiti* alumni gathered for a special screening and panel discussion to honor the silver anniversary of the movie that put Lucasfilm on the map.

The event, held July 17 in Los Angeles at the Academy of Motion

Picture Arts & Sciences (yes, the folks who hand out the Oscars), was such a hot-ticket that its 1,000 seats sold out within an hour of being put on sale weeks in advance. Those fans were treated to the debut of a new *American Graffiti*—not only had Lucasfilm cleaned up the print, but Lucas also had digital artists at ILM alter the opening shot of the movie, adding a brilliant sunset that provides symmetry with the sunrise at the film's end.

As with the *Star Wars* Trilogy Special Edition, Lucas couldn't resist adding one more finishing touch to his early masterpiece, and used the 25th Anniversary DVD release of *American Graffiti* as his opportunity to update it. The DVD, scheduled for release in September, features not only the new shot but also a two-hour documentary featuring new interviews with Lucas, producer Francis Ford Coppola, and most of the cast, as well as a cut scene and a screen test between stars

Ron Howard and Cindy Williams. (The VHS tape re-release features a 10-minute version of the documentary.)

Fans at the Academy screening reacted with enthusiasm and applause to the pristine print of the 1973 classic, but the real draw was the panel discussion after the movie, which boasted not just *Graffiti* director/co-writer Lucas, but also co-screenwriters Gloria Katz & Willard Huyck, who also wrote some of the dialogue in the original *Star Wars*, not to mention the screenplays for Lucas' *Indiana Jones and the Temple of Doom*, *Howard the Duck*, and *Redford Murders*. Topping off the parade of *Graffiti*/*Star Wars* royalty was Gary Kuntz, who produced both films, as well as *The Empire Strikes Back* and *The Dark Crystal*.

Also participating in the lively panel discussion, which was moderated by *Entertainment Tonight* personality Leonard Maltin, were cast members Candy

Clark (Debbie), Charles Martin Smith (Terry), Paul Le Mat (John), Bo Hopkins (Joe), Mackenzie Phillips (Carol), Kathleen Quinlan (Fog), and Cindy Williams (Laurie), who kept the audience in stitches with a series of hilarious one-liners.

Lucas said that despite the staggering amount of talent on display in *Graffiti* (which also starred Richard Dreyfuss and Harrison Ford), Universal Pictures, the film's studio, didn't believe in the film—at one point even considering relegating it to television—and forced him to cut five minutes out of the movie. "When I did *Star Wars* and it became successful," Lucas said, "I went back to Universal and made them put the five minutes back in."

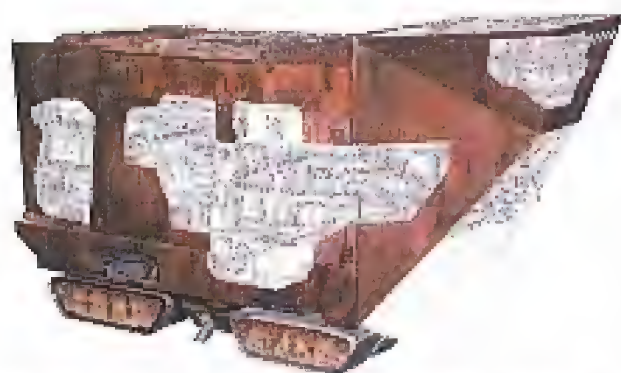
Of course, *American Graffiti* became pretty successful itself, grossing \$117 million—a very impressive figure even today but especially astounding in 1973 dollars—and spawned the daring, underrated sequel, *More American Graffiti* in 1975, which Lucas co-wrote but did not direct. The phenomenon of the nostalgic *American Graffiti* gave Lucas the clout to get *Star Wars* off the ground.

Producer Kuntz recalled that selling studios on the then-innovative plan of licensing real rock songs to serve as the film's score was a tough battle. "Universal wanted to hire an orchestra to re-record the songs," he said.

Lucas (to whom the music was especially important—"I'd pick out a song, and write each scene to a song," he said) recalled the hectic 28-week shoot, for which Universal provided a spare budget of \$750,000 (10 percent for music licensing). At one point, Lucas referred to his lighting set-up before the arrival of legendary

*** GRAFFITI p. 79

Industry reporter/reviewer Leonard Maltin (left) and Director George Lucas join a chorus line of actors celebrating the 25th anniversary of the release of *American Graffiti*. From left: Candy Clark, Bo Hopkins, Paul Le Mat, Mackenzie Phillips, Kathleen Quinlan, Charles Martin Smith and Cindy Williams. Photo copyright 1998 Academy of Motion Picture Arts and Sciences.



DECONSTRUCTING STAR WARS

VISUAL DICTIONARY, CROSS-SECTIONS OFFER NEW WAYS OF LOOKING AT STAR WARS

Just when you thought you knew everything about Star Wars, along comes DK Publishing with two new books that give a closer look at the universe of Star Wars than ever before. *Star Wars: The Visual Dictionary* and *Star Wars: Incredible Cross-Sections*, both scheduled for release in October, offer a close-up view at the technical specifications and structures of Star Wars artifacts with painstaking attention to detail.

Written by archaeologist/Lucasfilm website editor/Insider contributor David West Reynolds, both books benefited from Reynolds' unrestricted access to

and exactly how Darth Vader's mask works. Original photographs of items never documented high-



light the tome.

Reynolds said he used the opportunity to satisfy his own curiosity. "I had always wanted to

see the inside of a lightsaber, and I had been working on a design for years," he said. "This project came along, and I thought, I bet I can get my lightsaber done. So I handed over a detailed design to Don Bies of ILM, and he followed my plan exactly and did a beautiful job of bringing the cutaway saber to life. It was quite a trip to have an ILM modelmaker executing my design!"

That wasn't the author's only dream come true: he donned the original costumes of both Darth Vader and Boba Fett for the photos, and he also led the Cantina Band in its final jam.

"Getting the Modal Nodes back together again was definitely one of the coolest things," Reynolds said. "I found that none of the original Bith masks were in Lucasfilm hands, but I acquired one temporarily from a guy in Los



the Mas Eiseley streets in Tunisia) to complete the outfits. Don Bies and Nelson Hall of ILM re-created the five different instruments used by the band."

Even though he only had one costume, Reynolds was determined that the Modal

see **DECONSTRUCTING** p. 81

CLOCKWISE FROM TOP LEFT: A hand-drawn from *Star Wars: Incredible Cross-Sections*; artist Richard Chasmore shows off his spaceship cross-section; some pages from *Star Wars: The Visual Dictionary*; photographing author David West Reynolds as a With band member for *The Visual Dictionary* (photo courtesy: Jon Davis).



Lucasfilm and ILM archives. For *The Visual Dictionary*, Reynolds for the first time reveals such lavishly annotated arcana as the interior mechanism of a lightsaber, what each of R2-D2's attachments does,

Angeles, along with original hands. Anna Bies re-created the clothing, and used my trusty jack boots (scuffed with real dust from

STAR SIGHTINGS

MARK HAMILL (Luke Skywalker) guest stars on three episodes of the upcoming CBS show *It's True*. The Jedi Knight also continues his dominance in the field of voice-over acting with a slew of new projects, including two animated home videos, *Gen 73* and Disney's *Castles in the Sky*. But perhaps most intriguing: Hamill will be hamming it up as the voice of Buzz Buzzard on the all-new *Woody Woodpecker*...

Also finding new fame in voice-acting: **JOHN RATZENBERGER** (*Empire Strikes Back*'s Major Deelin). The former *Cheers* star performs in two upcoming computer-animated films from Pixar and Disney: Christmas release *A Bug's Life*, and next year's *Toy Story 2*, in which Ratzenberger reprises his role as stuffed pig Hamm...

GEORGE LUCAS will be the keynote speak-

er at the Screen Producers' Association of Australia's conference, November 4-7 in Sydney, Australia. Also appearing will be Fox 2000 president Laura Ziskin. ... Episode I actor **SAMUEL L. JACKSON** reunites with his *Long Kiss Goodnight* director Benny Harlin for the action-adventure *Deep Blue Sea*...

Tippett Studios, the effects house headed by **PHIL TIPPETT** (who worked on various special effects for the original *Star Wars* trilogy, including creature design and stop-and-go-motion animation), is creating visual effects and computer-generated characters for January thriller *Virus* and the feature film version of *My Favorite Martian*, due next summer.

BILLY DEE WILLIAMS (Lando Calrissian) joins forces with the *Straker Ace* himself, Burt Reynolds, in the upcoming independent production *Hard Time*. Hopefully, viewers won't have a hard time sitting through this long-awaited teaming of the two greatest mustaches of the '70s and '80s. ☛

London, England

Um, hello

You know, you never get a second chance to make a first impression. That's what Granny used to say. She was full of wise words. Generally I had no idea what she was talking about. I used to do a mean Donald Duck myself but I don't think that's what she had in mind. But around that time, when I was 6 years old, (see WC No. 8 for more interesting facts about my childhood [with a wobble]) I did make quite an impression on one of the neighbours, or rather his driveway. It had just been covered with fresh cement (possibly in some organised crime undertaking, I now suspect). In my enthusiasm for dangerous sports I naturally wandered across it, leaving a trail of footprints embedded in the grey sludge (for more shining examples of my feet in the wrong place, see WC No. 5). I think 4 neat little prints were left before I realised what was happening and returned guiltily to terra more firma. My, now cemented, shoes were a size 4, which left a total of 96. Quite a big impression. Of course no experience is ever wasted, so many years later, it was with a certain practised skill that I planted (by invitation) my two (gold) feet outside the Chinese Theatre in Hollywood, this time producing a grand total of 496—clearly, I was improving. In fact I improved so much that more recently, the Disney Corporation asked me to show off my skills with wet cement in front of a live audience—this time with my hands. With great pomp and the odd fanfare I stood on stage in front of a large crowd and a slab of the wet stuff in a box. (That may sound confusing. I stood on stage. The crowd stood in front of me. The cement was in the box. Not the crowd. Or me. OK? (I'm beginning to feel very old. Ed.)) It was a hot day and I thought that if the slop hardened too fast, I could end up wearing cement gloves. A handy variation on the usual theme. To avoid such an embarrassment, I planted my palms only briefly before prising them out of the sucking ooze. I left a perfect impression (with a score of nearly 700!). Once I'd autographed it, the box was whipped away. I had a word with the audience and we all went home. EXCEPT—I had to return the next day and do it again in front of a different crowd. So. With great pomp and the odd fanfa... (I'll just cut the rest. Ed.) ...ment was in the box, EXCEPT it was a different box. It looked the same but, though the sun was even hotter today, there was no chance of my being trapped. On a wooden board, the thinnest layer of sandy glop had already been inscribed by finger. It said, FAKE. I was shocked. But being a trained performer, I naturally carried on with the—performance. To this day (Tuesday) I don't know if Disney were totally thrilled with my first impression, merely wishing to reproduce the wonderful and touching showbiz experience for the new audience. OR, since I was the only one able to read the message—were they making a rather hurtful accusation? I didn't like to ask. "The truth sometimes hurts", my Granny used to say. Gone now, of course. "Wise words are no defence against the inevitable," said the Grim Reaper, as he made his first and lasting impression on her some years ago.

But here's something that will make no impression at all.



Incredibly Number Twelve of the Improved NEW **Wonder Column** In the Insider from the Man Inside C-3PO



Gosh!

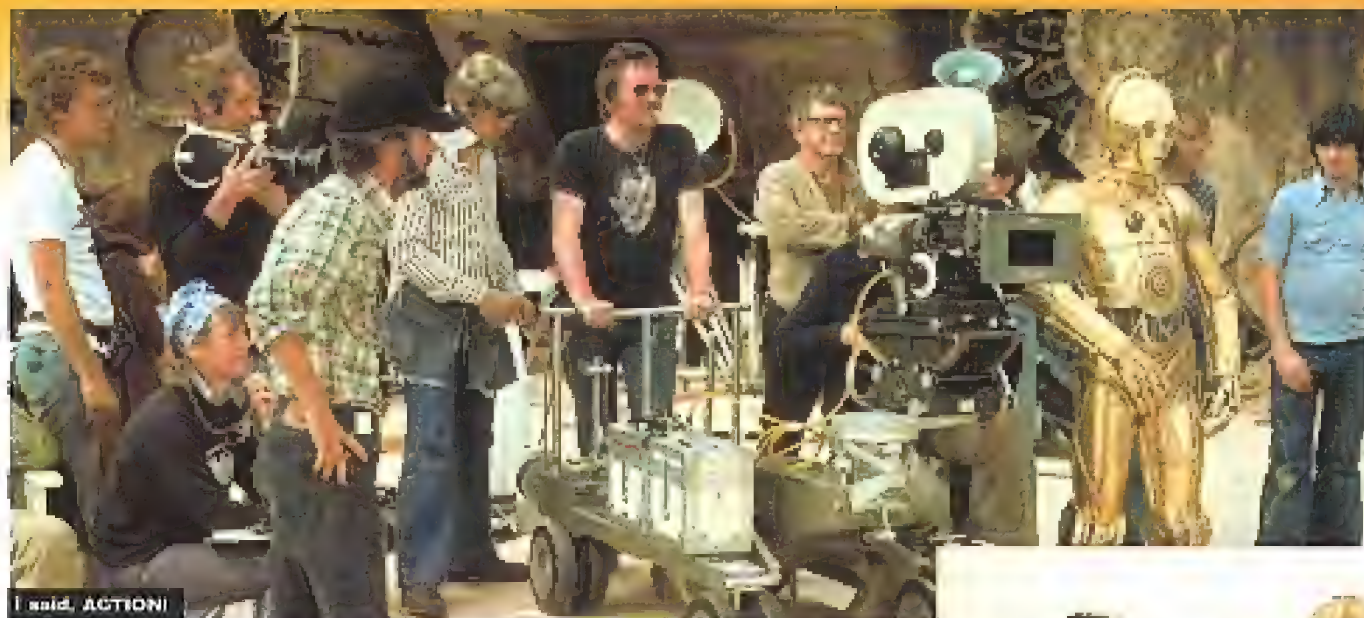
And, there is a first time for everything. A thought expressed by grannies everywhere, and this was definitely a first for me. For all of us.

EXT. TATOOINE - DESERT - LARS HOMESTEAD - AFTERNOON (practically a whole novel in the stage directions alone). Actually, it wasn't afternoon at all. It was rather early in the morning. Not as early as **TPWSBN** had wanted, since various unscripted dramas (gold suits not working etc.) had caused a few delays. But I had finally made it into the line-up

of assorted junk outside the sandcrawler. I tried to look around but decided I had enough on my plate and round my body to concentrate on what I was doing. The informed amongst you will already know that my elaborate and expensive costume was not quite the comfort zone I had hoped for, (a similar disappointment to studying British Airways ads for fleece-lined sleeper bedsheets with attending handmaidens and ending up, strap-hanging on Air Usbec flight 13 with Hannibal Lecter on meals service) so we will not linger. (If you want to linger, see WCs Nos. 7 & 11 for more on air travel). Suddenly my thoughts were brought back to

earth (we weren't really on Tatooine) by a sort of silence, a pause and then... "Action!"

Film was new to me. (Granny was right). I'd only ever been an audience in this medium. I knew about radio and TV and theatre. In a radio studio you start to speak at the flash of a green cue light (I once worked with an actor vastly experienced in everything but radio. Paralysed with nerves, he kept ignoring the microphone and gave the green light his entire vocal performance. This did not work for the director—the light was on a far wall. Respectfully repeated suggestions failed to correct the confusion so they eventually hung a another light on the



micro. Fortunately the star was fooled before the studio ended up looking like Las Vegas.)

On television they go for the human option, with a floor manager sticking a number of fingers in the air. The number of fingers depending either on the seconds left before your moment arrives or I suppose, how he feels about you and your performance. In the theatre you generally know you ought to be doing something artistic by the fact that the curtain goes up and hundreds of people are staring at you silently. (the ones who aren't reading the programme, arriving late, opening boxes of chocolates, dumping their overcoats on the stage, loudly translating for their non English-speaking companions, eating squelching peaches and malodorous pizzas, setting their digital watches on loud, pretending that the mobile phone playing the 1812 overture isn't theirs, realising they are in the wrong theatre or tuning their hearing-aid to an audio frequency that kills large rodents). (I feel better now). (I feel even older, Ed.)

Here my audience was a square-eyed camera and the crew—and **THE MAN RESPONSIBLE FOR EVERYTHING**. And in all my vast experience of acting thus far, no one had ever said this word. Action! I'd heard that sort of thing at the movies in movies about movies. For a moment I felt that I was in a movie. I probably would have giggled nervously, if I hadn't been so nervous.

The camera's blank glass face reflected the way I looked—something that was still rather surprising for me. (This was only the second time I'd worn the suit. They'd grabbed it back after a brief but rather hazardous film test at Elstree where my first flailing movements as the character might have proved dangerous to someone—*itself*! Its wide-eyed stare made me feel the focus of attention amongst all these important people—the crew and **THREE** and now my fellow actor, Mr Brown.

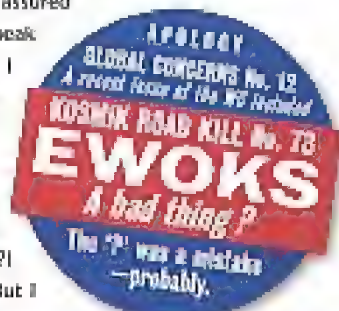
I already knew that Uncle Owen was not really the plain old moisture farmer he pretended. In reality he was a brick in the building of Hollywoodland, an honoured member of his profession, until the cruel and demented Black List, drawn up by rabid politicians and over-sensitive fellow actors, shoved him into the Outer Darkness and a career in England. The rigours of bringing up a teenage nephew in a hole in the ground on Tatooine were nothing to what he had endured before he and sanity eventually returned to Hollywood (well, partial sanity anyway). Brown pink? Not even



in the mighty burning sunlight on the set. Here was a man who'd braved the heat and seen more Action! than the Fifth Cavalry. Now a senior thespian, he was staring at me too. After all his years in the industry, I think for him, I was a first. He did not look impressed.

As expensive lengths of film slid through the gate I assured him that I could speak Bocce. Of course, I couldn't. I still have no idea what Bocce is. (Who does?) (Why didn't it catch on?) (Is it inferior to Klingon?) (Is that possible?) But I was secure in the script and anyway, I assumed that Threepio spoke it very well. And now I felt a new confidence. I had delivered my first line as See-Threepio and in his voice. Hardly the Gettysburg Address but nevertheless, a beginning. We carried on.

Uncle O became more demanding. Now, did I speak the binary language of moisture vaporators? Well of course I did. (It said so in the script.) Inside my golden head my lips moved



PS Regular readers will remember the drama of Michael Jackson and my local electric running machine. I usually race along at 8 km ph. In a Dubai hotel recently I found the same machine and set it as usual. I instantly zoomed off the back. Ti! A later check by paramedics showed it to be set at 8 miles per hour. Twice my normal speed. Ooohps!

P-S I get my copies of the *Insider* by a certain courier delivery service direct from the printers. USA-UK three days, but last time it took them about two weeks plus a lot of phone calls from me to bring them the last two miles. Obviously can't tell you the name of this extraordinary company and it's so easy to get initials in the wrong order. And what do they mean anyway?

Sssssssssss I think I know what the S stands for

—Ps Going to try pigeons next time.

Ps S To avoid couriers I'm still trying to get used to the Internet. I can't wait to get the global highway running through my office. Bound to clear up all sorts of problems. When the modem disconnects I'm especially encouraged by the little notice that appears: HANG-UP COMPLETED.

PpppppppppppP My therapist says I have a long way to go before he can say that.

PP I really think it's neat when the editors mix up the captions in the WC (For the latest hilarity, see WC No. 11). It is what makes the WC the fascinating and exciting read I'd always hoped for. Wouldn't it be boring if the right words were inserted under the correct pictures?

p No!

sPsP Went to a fish and chip shop last week. As I walked in there was a large sign saying 'Sorry. No dogs'. I had no idea dog and chips was so popular.

Pssssss As a change from the above I just went to my favourite restaurant in downtown England. I was delighted to see my old friend H Ford was there. Ever the gentleman, he smiled and chatted for a while and asked me what I recommended. I suggested he try the grilled John Dory with aubergine caviar ravioli.

Perhaps you thought I was a waiter.

SPPS I had SUCH a good time on POSITIVELY TEXAS in Dallas the other day. -You know the Eve TV show. So dangerous. What if you say a rude word!!! Of course I didn't. I was discussing a certain trilogy and they'd dressed the set with all sorts of amusing stuff from the Planet Lucas Merchandising Encyclopaedia. Some Star Wars paper plates seemed a good thing to sign as a small memento for each audience member. They were thrilled, of course, until we found the plates were actually meant for slices of the giant goony Star Wars celebration cake to be served on. But hey, that's what hands are for.

PppS Studio looked like a food fight.

PpPp HOT NEWS! WC TOPS RATINGS! Readership numbers for the WC have more than DOUBLED! There was a time when only Approv&lm&ster Allan Kausch had to OK the stuff I write for Worldo'Lucas. The last proof came back with six names who'd been consulted. What are they afraid of?

You Write:

THE STAR WARS INSIDER
PO Box 111000, Aurora, Colorado 80042

TAMRA RIVALLIER Fort Jones CA

"... to Empire, when Carrie Fisher turned your off, I could see you breathing!..." How could you even suggest that Carrie has ever turned me—or any body else—off! AD

MICHAEL STREETER Chesterfield MO

"... What was your opinion of the 'Star Wars Holiday Special'..." Well, hopefully The-Eye-In-The-Sky (the great Approv&lm&ster himself) won't see this, but personally, I thought it was an ———— of ———— and ———— of ———— IAD

(For more on censorship see WC No 5, Ed.)

TAMRA RIVALLIER Fort Jones CA

A great letter but you confused me when you were signing off, "... because tonight is practice night for the community band we're in and we go out to dinner before hand. Can't eat too much,

though. Do you know how hard it is to blow a tenor saxophone on a full stomach?" I can only imagine! Perhaps you could choose a colleague with a smaller stomach, use a chair or just play standing up. AD

MICHAEL BEAN Carrollton TX

"... I hope you can tell that I am trying to emulate your writing style here, thus flattening you, and as a result praising you). However, due to your WC, the GP (that's us) gets to see AD (that's you) up close, in his own (that's your own) words..." I have no idea what you're saying but I defend your right to say it. I think. AD

STEFANIE FLECK Beloit WI

"... what is it about Ewoks that is so annoying to you?... Please tell me or least your like Wicket." When have I ever used the word 'annoying' about those loveable little balls of fur? Different words perhaps. But sadly other people wish to write in this issue of the *Insider* (whether you wish to read what they say is a question of taste and discernment) so my views will have to wait until a little more space is available. (You can get a lot of Ewoks into a small


space) Of course I like Wicket. Mostly because he's played by that all round good chap, Warwick Davis. AD

RON SCOTT Mobile AL

"...What is that wire coming out of your mask when you are talking to Uncle Owen on Tatooine. I guess it's travelling to LEDs (light emitting diode) in the mask..." Wrong! It goes to LBs (light bulbs) in the eyes. Not until the re-premiere on the big screen did I remember the day they got me all dressed up and then realised they'd forgotten to stick the wire inside. They hoped no one would notice. But the GP is not stupid. They reckoned without you! Personally I was shocked and affronted at the sight. More tactful people than you have avoided mentioning it. AD

OWEN RASMUSSEN Westlake Ohio

Interesting letter but... "... ppp—By the way, what kind of pasta best describes you..."? You have me slightly confused—unless you are considering a suggestion for Cantina Cuisine. Possibly some ravioli, (a raviolo?) a small package containing all sorts of good things! AD



Captain Panaka (actor Jesse Brown) takes a moment to reflect on events in the cockpit of the Queen's ship in *Star Wars: Episode I*.

THE QUARSHIE QUOTIENT

AN EXCLUSIVE, OUTSPOKEN INTERVIEW
WITH HUGH QUARSHIE
EPISODE I'S POWERFUL CAPTAIN PANAKA

BY SCOTT CHERNOFF

HUGH QUARSHIE. WHEN YOU FIRST HEAR THE NAME, YOU MIGHT PICTURE A STATELY MEMBER OF THE JEDI COUNCIL, SITTING JUST TO THE RIGHT OF YODA. IF NOT THAT, YOU MIGHT IMAGINE HE'S SOME EVIL AGENT OF THE DARK SIDE, ON A MISSION TO CAPTURE THE QUEEN. OR PERHAPS HUGH QUARSHIE ISN'T A MAN, HE'S A SYSTEM. OR A SPECIES—THE QUARSHIE. ONE THING'S FOR SURE, THOUGH: HE BELONGS IN A *STAR WARS* MOVIE—AND NOT JUST BECAUSE OF HIS NAME. QUARSHIE NOT ONLY SOUNDS LIKE HE COULD BE A CHARACTER IN EPISODE I, HE'S DREAMED OF IT ALL HIS LIFE. IN FACT, THE ACCOMPLISHED SHAKESPEAREAN ACTOR TOLD THE INSIDER, "GIVEN THE CHANCE TO PLAY OTHELLO, OR TO BE IN THE NEW *STAR WARS* TRILOGY, WELL, THERE'S NO CONTEST!"

In Episode I, Quarshie plays the steely Captain Panaka, who serves as chief of security—and personal protector—to the young Queen. As the story unfolds, Panaka becomes increasingly instrumental in the ensuing adventures.

One of the new faces in the *Star Wars* universe, Quarshie, who says he's "40-something," is hardly a stranger to moviegoers, who have seen him in films ranging from the original *Highlander* (1986), in which he played Sunda Kastagir, to Clive Barker's 1990 horror hit *Nightbreed*. He also appeared in the proto-dino movie *Baby: Secret of the Lost Legend* (1985) and the John Irvin-directed drama *The Dogs of War* in 1980.

But Quarshie, who was born in the African nation of Ghana, is often recognized in England, where he moved with his family when he was 3. Now a father of two, he's appeared on numerous British television shows, and developed a thriving stage career as well—including a successful run with the Royal Shakespeare Company (RSC), acting in such shows as *Macbeth*, *Faust*, and *The Great White Hope*. In addition to plays all over England, Quarshie has also performed both *Romeo and Juliet* and *Guy and Dolls* (talk about versatility!) on the German stage.

Yet for Quarshie, acting is just one piece of the puzzle. The multi-talented artist wrote the play *The Prisoner of Hendon*, co-directed a production of *Othello*, and produced a television show about the arts called *Signals* for Britain's Channel 4. The former co-director of the Oxford and Cambridge Shakespeare Company, Quarshie worked for a time as a writer and editor for *West Africa Magazine* after he graduated from Oxford with degrees in politics, philosophy, and economics.

Still, despite his impressive accomplishments and regal demeanor, Quarshie insists he's much happier hurtling through space on a starship, surrounded by droids and Jedi. When the *Insider* caught up with him this summer, the Episode I actor had already moved on to his next film projects: the drama *To Walk with Lions*, and *Wing Commander*, the feature film prequel to the popular video game series that starred Mark Hamill.

Who Is Captain Panaka?

He's Captain of the Guard. The way I conceived of the role is that he is very tough, and I figured the tougher I was, the tougher it



"IT WAS FANTASTICALLY HOT IN TUNISIA, AND I'D BE WEARING COSTUMES MADE OUT OF WOOL AND LEATHER, STANDING ON A SAND DUNE."

would make the Jedi seem. Obviously, no one out-toughed the Jedi, but Captain Panaka was going to give them a run for their money!

Your work as an actor is a far cry from an earlier career of yours, when you were a journalist. I worked as a sub-editor on a specialist magazine dealing with West African affairs, but then I got into acting. I still continue to do some occasional book reviews, and from time to time, I do like to write some articles to keep my hand in it, not necessarily about West African subjects but reviews or my thoughts on the state of theatre today. [Laughs] With *Star Wars* as a platform, who knows—I may well be asked to pontificate about Shakespeare. If you've been in a major movie, you're an authority on anything. I'll run for president.

Do you have any memories of your infancy in Ghana?

Very dim ones. I remember a scorpion running under the toilet door. But I wasn't the only one who saw it—the door burst open and my bigger and tougher cousin squashed it with a bucket.

But I've been back quite a few times since we left. I have more recent memories of the place, but I haven't lived there. I've been for vacations and to visit relatives. You know, once a Ghanaian, always a Ghanaian. Or to put it differently, once an African, always an African—that's the kind of pull the place has.

What is it about Africa that keeps pulling you back?

Well, last time I was there, I was in Kenya. A traffic jam in a game park is caused by an elephant moving very slowly in front of you. When you see elephants bathing, or you're up real close to a giraffe, or a sleeping lion, or to any wildlife, it's like being in a cathedral. You talk in whispers. It's like being on holy ground.

It is a profound feeling, and it's kind of spiritual. Now, that hit me more strongly in the wild, obviously, than it would in the urban environment. But even in the cities, there's a sense of ease. It's just the sense that anything is possible. I've always felt goodwill there. You're made to feel very welcome. There's a kind of an honesty there, a sincerity.

Then you must have been thrilled to go on location to the North African nation of Tunisia to film the scenes set on Tatooine.

I'd been there before, but I'd never been in the desert. As soon as I got there, I saw that they offered hot air balloon rides. So I persuaded some of the crew to come with me, and we got up into a hot air balloon and quickly realized our mistake.

What was your mistake?

Well, from 400 feet in the air, one sand dune looks pretty much like another. [Laughs] And those balloons make a lot of noise and generate a lot of heat. It was fantastically hot in Tunisia, and I'd be wearing costumes made out of wool and leather, standing on a sand dune. It wasn't as hot as people said it was—it was only 140 degrees.

The irony was that you go and film in the middle of a desert, it's the last place on earth that you think there's going to be hurricane and a thunderstorm. But there was one, and it destroyed half the set. Yet George seemed kind of unflustered by it—"Ah, these things happen." He's a cool guy.

How do you focus on your lines when you're standing on a dune in 140-degree heat, wearing a leather coat?

Well, it was just a leather jerkin—on top of a woolen coat, with big leather gloves and big leather boots, and a big leather cap, so it wasn't that bad. You read the script and you prepare, but when you're standing on a sand dune in 140-degree heat, all you're thinking is, "Don't anyone make a mistake on this take—please." You're just concentrating on looking cool, even though you're boiling. When you finally take off your costume, you're completely drenched. But that's all part of the fun of it.

Why did your family leave Africa?

My father worked at that time for the Ghana government. Ghana had not long been independent, and he was sent to Europe to oversee the establishment of various consulates on continental Europe and a high commission in London, and he decided to bring us out with him. People in that generation thought of Britain as the mother country and



ABOVE: Captain Panaka (actor Hugh Quarshie), carries out his role as head of security for the Queen, in *Star Wars* Episode I. BELOW, RIGHT: Captain Panaka prepares to present the plucky droid R2-D2 to the Queen in her chambers.

"I FIGURED THE TOUGHER I WAS THE TOUGHER IT WOULD MAKE THE JEDI SEEM. OBVIOUSLY, NO ONE OUT-TOUGHED THE JEDI, BUT CAPTAIN PANAKA WAS GOING TO GIVE THEM A RUN FOR THEIR MONEY"

of British education as the best in the world. So the idea was to bring us up here to get us educated up here.

What made you want to act?

I didn't actually intend to become an actor. I did intend to become a journalist, but the job I was in was so mind-numbingly boring that

going back to the theatre was therapeutic. It was something I needed to do just to remind myself that life wasn't all about the 9-to-5. It's important to have fun while you work.

Acting always felt like something I could try out and go back to something else. I had a degree. I thought, "I can have a go at this, and if it doesn't work out, I'll just become a filthy

rich merchant banker."

But it did start to work out. When did you make the transition to acting full-time?

Just last year—I thought, "Well, I've got a part in *Star Wars*." [Laughs]

No, seriously, I still have a tussle with myself every so often as to what I'm doing. I think that you start off with some high aspirations and even some ideals, but the older you get, the more hardened you get, and if you don't have enough success to sustain your faith in yourself and your profession, then if you still have ideals and values, if you still believe the arts have a moral mission, then of course you're going to ask yourself those questions. Because when it becomes simply a business, and no longer an art, and if you still think of yourself as some kind of artist, then you have to ask yourself if you're in the right profession. But *Star Wars* is something that doesn't seem entirely wrapped up in commerce.

Are you more comfortable on stage?

I've decided not to do any theatre for a time. The kind of work you do in the theatre becomes deeply unsatisfying after a while. No matter how many times you perform a play at the RSC, you can't be sure that people are going there for any other reason than they think they ought to. You know with *Star Wars*, people are there because they want to be. The RSC is still one of the best companies in the country, but the kind of acting that they do there doesn't really fulfill me.

Does film acting fulfill you more?

It's not more fulfilling, it's a different kind of skill, and I'm interested in trying to find a degree of behavioral truth that has eluded me on stage. And I think film holds the prospect of it. And frankly, I'm inspired by recent films I've seen, mostly coming out of America, one or two coming out of France. Now I hope England might well follow suit, if we can just wean them away from these costume dramas that they're churning out all the time. Don't you get tired of that?

What about *Star Wars*? Were you a fan when it first came around?

Are you kidding? I was a huge fan! I was

eagerly anticipating it. And I remember insisting we all go to the cinema to see *The Empire Strikes Back* on a big screen with a full bucket of popcorn. Those films offered an experience, a unique cinematic experience. It's one of those things that actually reminds you of your shared humanity—everyone's doing the same thing and enjoying it. Not many films give you that experience these days.

I don't know quite what goes through

been poured into producing an image of innocence—the young Anakin Skywalker—and a story about something fundamental: the battle against evil.

It does seem odd that the end result is something that is really quite unsophisticated, and yet the means to produce that unsophisticated image is super-sophisticated. It's a film that's free from cynicism, I think, and it allows you to be free from cynicism yourself—for a

In most of the plays you've done—*Julius Caesar*, for instance—everybody knows the plot before they go. But for Episode I, great effort is made to keep the story a surprise. Have you ever worked on a project with this level of secrecy?

No, never. I had to sign a non-disclosure agreement just to walk into the building! [Laughs] It was odd, because there were people in the cast who were playing small but significant parts who weren't given a script. Luckily, I had a script, so I knew what was supposed to happen. But there were some people who just got their pages. That was a little unusual.

I imagine there was a lot about this movie that was unusual.

Yeah, that's for sure. The secrecy was one thing. The amount of blue-screen was another. In terms of the acting, having to react to something that isn't there, trying to imagine something that isn't there—eventually, they figured it might help if the actors saw what the projected computer effects were going to look like. In my case, they were always happy to show it to me, and I was always eager to see it. They made it a point of showing at least a picture to everybody.

It was most critical in the fight scenes, when you don't actually know where laser rays are. It's fun, it's thrilling, but it's also kind of frustrating. You take it on trust that they're not going to make you look like a complete idiot.

People ask me, "Don't you prefer doing Shakespeare?" And in a way, it is quite a skill. It is quite difficult, acting with nothing. At least in Shakespeare, you've got the language, and that's your crutch. But in *Star Wars*, you've just got your imagination—and the assurance of the director. It is a skill that has to be learned, and I think it's just as valid a skill as knowing how to read five lines of iambic pentameter. ☛

George Lucas' mind, but it's a strange combination of being very worldly but also hanging onto something naive in its enthusiasm for the things of youth. And it's kind of a paradox, because by the time Episode I comes out I'm sure it will be the most technologically advanced movie ever made, because those guys at ILM are at the cutting edge of computer-generated imagery, yet all this technology has

while at least. The cynicism comes pouring back as soon as you leave the cinema, but while you're there, you can just enjoy.

It must have been a fun movie to make. Was there a lot of camaraderie on the set?

I hung out with Ewan [McGregor], and he's an easy-going sort of guy. He looks as though he's taking it lightly, but that's part of his talent. He wears his stardom very lightly, but you know he's very focused on the job at hand. I didn't have enough to do with Liam [Neeson], but I think that when they coined the term gentleman, they had him in mind. A big man, softly spoken, and sweet-natured. He takes his responsibility seriously, but his stardom doesn't precede him. What you see is what you get with Liam, and the same with Ewan.

I first noticed Natalie [Portman] in *The Professional*. She was unerring good in that movie. She was only 12 years old. I've seen her since in a few other things, and there's something daunting about somebody who seems to be so self-possessed and self-assured and is so young, as she is. A great actress. She had a lot to do and a lot to think about [in Episode I]. I thought to myself, "What would I do at that age? Was I that focused?" I don't think I was.





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* A blank collectible holiday greeting card will be sent to the gift giver directly for any orders received after November 30, 1998.



STAR WARS
INSIDER

Fill out this card and drop in the envelope!

HOLIDAY
GIFT SUBSCRIPTION

TO

(PLEASE PRINT)

street address

city

state / prov

zip / postal code

FROM

(PLEASE PRINT)

street address

city

state / prov

zip / postal code

Method of Payment

☐ visa | ☐ mastercard | ☐ discover | ☐ amex | ☐ check or money order

credit card number

exp date

signature

US Holiday Gift Subscription Rate \$15.95 / Canadian Rate \$19.95 / Foreign Rate \$31.95

All prices in US funds. Canadian Remittances MUST be in US funds only! Allow 4-6 weeks for first issue delivery. OFFER EXPIRES JANUARY 1, 1999.

HOLIDAY
GIFT SUBSCRIPTION

STAR WARS
INSIDER

Fill out this card and drop in the envelope!

TO

(PLEASE PRINT)

street address

city

state / prov

zip / postal code

FROM

(PLEASE PRINT)

street address

city

state / prov

zip / postal code

Method of Payment

☐ visa | ☐ mastercard | ☐ discover | ☐ amex | ☐ check or money order

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US Holiday Gift Subscription Rate \$15.95 / Canadian Rate \$19.95 / Foreign Rate \$31.95

All prices in US funds. Canadian Remittances MUST be in US funds only! Allow 4-6 weeks for first issue delivery. OFFER EXPIRES JANUARY 1, 1999.

☐ **YES!**

Please send a gift subscription for \$15.95 to the person listed. Also, please send a collectible holiday greeting card announcing my gift.

SWGIFT

☐ **YES!**

Please send a gift subscription for \$15.95 to the person listed. Also, please send a collectible holiday greeting card announcing my gift.

SWGIFT

Order a **GIFT SUBSCRIPTION** and let your friends and family read the only source for:

EXCLUSIVE PREQUEL NEWS
cast interviews **PHOTOS**

Updates from producer Rick McCallum
AND MUCH, MUCH MORE
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HURRY!

OFFER EXPIRES JANUARY 1, 1998

1-800-878-3326

FAX 24 HOURS 1-303-574-9442

OPERATORS ARE STANDING BY
5:45AM-10:15PM, MST

Monday to Friday

ORDER NOW!

JAWA TRADER

NUMBER 40

ONLY
\$169⁹⁵
+S&H

Gamorrean Guard Statuette

In an exclusive arrangement with Legends in 3-Dimensions we are proud to offer this exclusive statuette. This cold cast sculpture has been beautifully hand-crafted and hand-painted with incredible detail. Artist Greg Aronowitz has made one of his greatest creations with this classic character from *Return of the Jedi*. Measures 13" tall and over 9" wide. Comes in Legends collector box with artwork by Drew Struzan. Limited edition: only 3,000 will be made!

WLC7007 \$169.95

PAN TASTIC MEDIA



OPERATORS ARE STANDING BY
5:45am - 10:15pm, MST!
TOLL FREE! 1-800-878-3326

EXCLUSIVE & DELUXE ITEMS



Tomart's Guide To Worldwide Star Wars Collectibles: 2nd Edition

Tomart and Steve Sansweet team up to give you the *Star Wars* collector's bible. Out of print for almost two years, the ultimate price guide is back with more items, more pages, and more color photos! Calling this a "must" for *Star Wars* collectors is only stating the obvious. Get yours now and see what your collection is worth. Hardcover Edition now available! This edition comes with 40 color pages with over 200 images of unproduced Kenner *Star Wars* items never seen before. Every toy you have heard rumors about is here. You won't find this in stores. Limited amount, available first come, first served.

LBK101 Softcover \$29.95
LBK114 Hardcover \$79.95

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11	Masks/Models/Replicas
12,13	Books
14,15	Toys & More
16	Action Figures

Luke and Dagobah X-wing Action Fleet Set

We are proud to team up with Galoob for this special offer to *Jawa Trader* customers. For the first time a unique Action Fleet X-wing is painted with swamp scum and comes with Dagobah Luke Skywalker and R2-D2 Action Fleet figures. This set comes in an exclusive, four color box not available in stores. Don't miss this limited run collectible. Available November 1, 1998.

WTY4019 \$12.95



AT-AT and Snowspeeder Musical Snowglobe

For the first time ever *Star Wars* is captured in a collectible snowglobe depicting—what else—the Battle of Hoth. This globe has it going on: not only does the tethered snowspeeder simulate flight around the finely sculpted AT-AT—it also contains a music box that plays John Williams' *Star Wars* theme! The globe comes on a sculpted snow base and is hand-crafted, hand-painted, and measures 8W" tall. This item is being produced in limited quantities and will not be available in stores this year. WLC9002 \$40.00



Star Wars Scrapbook

In this magnificent scrapbook, Stephen Sansweet has carefully selected and arranged the best of his unparalleled collection, authentically reproduced right down to the bristles on the Luke Skywalker toothbrush. Here are Yoda Christmas cards painted by Ralph McQuarrie, early prototypes of logos, invitations still in their envelopes, cutout figures, press releases, stickers, patches, trading cards and many other treasures from around the world. One of the most creative *Star Wars* collectibles ever. LBK116 \$35.00

**Darth Vader Nutcracker by Steinbach**

The foreboding figure of the Empire looms large as a 16", 1998-99 limited edition Steinbach Nutcracker. Attentive to every detail, the handmade Darth Vader nutcracker comes with specially sculpted lightsaber and fabric accessories. You've never seen anything like it before. Made in Germany, this is a limited edition of 5,000 pieces. **WLC9007 \$250.00**

**Star Wars Floaty Pen**

This unique floaty pen displays Luke Skywalker riding in his landspeeder across the Tatooine desert, and has the *Star Wars Insider* logo on the reverse side. Comes in assorted colors.

WPB4000 \$7.95

**Star Wars Trilogy Special Edition Posters Gold Card Set Edition of 1,997.**

This beautiful commemoration of the *Special Edition* comes with all three movie posters reproduced as 24k gold photo etchings created from a unique photo imaging process. Cards are encased in an acrylic holder and come with black vacuum-formed jewel case gift boxes. Each set is individually numbered.

LLC26 \$225.00

**Porcelain Busts**

Two terrific cold-cast porcelain busts from sculptor Greg Aronowitz and Legends in Three Dimensions. Each bust is hand-painted in painstaking detail. Both the Boba Fett and Greedo busts are over 9 inches high and weigh approximately 5 pounds. Comes with a full-color box with original wrap-around art by Drew Struzan. All Legends in Three Dimensions products come with a signed certificate of authenticity. You won't find a more classic depiction of these two *Star Wars* bounty hunters. These limited editions won't last forever.

LLC22	Boba Fett Porcelain Bust	\$199.00
LLC23	Greedo Porcelain Bust	\$159.00
LLC15	Emperor Palpatine Bust (not shown)	\$149.00

EXCLUSIVE & DELUXE ITEMS



Star Wars Cookie Jars

These aren't just cookie jars, but *Star Wars* collectibles of the highest order. You won't believe the incredible sculpting detail. Each ceramic jar stands approximately 16" high and is hand-painted from top to bottom. Come numbered with a certificate of authenticity. Manufactured by Star Jars, a company world renowned for their high quality collectibles.

LCJ1	Obi-Wan Kenobi (not shown)	\$275.00
LCJ2	Chewbacca	\$275.00
LCJ3	C-3PO Cookie Jar	\$249.95
WLC7D10	Princess Leia	\$275.00



Oola & Salacious Crumb

The *Star Wars* Fan Club's 1998 exclusive action figure is the incredible Oola and Salacious Crumb two-pack. Finally these two great characters from *Return of the Jedi* are available as action figures. These two figures have some incredible sculpting as seen on Kenner's *Power of the Force* action figure line. Oola and Salacious Crumb will never be available in stores—they can only be ordered here. The two-pack has a great, four color window box for display. Oola comes with cloth leggings and chain accessories. Round out your action figure collection with this one-of-a-kind exclusive collectible. Pre-orders being taken now for figures shipping in August 1998. **Special Shipping Charge per set ordered: \$2.50.** If additional items are ordered, calculate shipping cost without this item included.

LKN142 \$12.00

EXCLUSIVE!



Anakin Skywalker: The Story of Darth Vader

This limited edition book and toy set features a 96 page hardcover book that takes an intimate look at the life and times of Darth Vader. Also comes with 13 inch action figure by Kenner that depicts Anakin Skywalker from *Return of the Jedi*. This figure is exclusive to this set and cannot be purchased separately! A uniquely packaged collectible that will not last long. By Stephen J. Sansweet with Daniel Wallace and Josh Ling.

WPB2006 \$65.00



Hardware Wars Special Edition VHS Tape

One of the great film parodies has been updated with hilarious new "special defects." If you've never seen this great short film, now's your chance. Comes in full-color box. Running time approximately 15 minutes. A classic.

LVD1 \$9.95



Boba Fett Deluxe Replica

The galaxy's most feared bounty hunter is now available life-size! The stunning, full-size fiberglass replica features all the components of Boba Fett's Mandalorian battle armor, including gray jumpsuit, wrist gauntlets, distinctive chest plate, spiked boots, tom cape, braided Woodlee scalp, blaster rifle, and ultra-cool jet pack! From the tip of his antenna to the bottom of his scuffed boots, the Deluxe Boba Fett Replica stands over six feet tall. No one in the galaxy has ever captured the imposing bounty hunter, but now you can bring him to your home or office as a spectacular display piece. Requires \$500 non-refundable deposit. Canadian and Foreign orders subject to drop shipping fees.

LLC21 \$4500.00

Dark Side Sheets
LHF32 Twin \$30.00
LHF33 Full \$48.95

Dark Side Comforter
Twin LHF36 \$49.95
Full LHF37 \$59.95

Imperial Forces Blanket
LHF41 Twin \$39.95
LHF42 Full \$49.95



Star Wars Bedding & Linens

Comforters

Complete your bed set with these luxurious 50/50 polycotton blend comforters. Available in both twin and full sizes. These comforters match the *Star Wars* sheet sets.

Sheets

Create your own *Star Wars* bedroom with these new sheet sets. Each set comes with a fitted sheet and a top sheet made from a smooth and comfortable 50/50 polycotton blend. The twin size set comes with one pillowcase (Darth Vader on one side and C-3PO on the other) and the full size set comes with two pillowcases. Two great designs available.

Vehicle Diagram Comforter
Twin LHF11 \$49.95
Full LHF12 \$59.95

Vehicle Diagram Sheets
LHF7 Twin \$38.95
LHF8 Full \$48.95

Character Study Sheets
LHF5 Twin \$38.95
LHF6 Full \$48.95

Character Study Comforter
LHF9 Twin \$49.95
LHF10 Full \$59.95



Not Shown

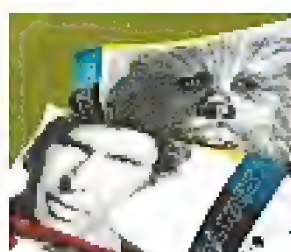
LHF51	Character Study Twin Bedskirt	\$29.95
LHF52	Character Study Full Bedskirt	\$34.95
LHF53	Vehicle Diagram Twin Bedskirt	\$29.95
LHF54	Vehicle Diagram Full Bedskirt	\$34.95
LHF55	Dark Side Twin Bedskirt	\$29.95
LHF56	Dark Side Full Bedskirt	\$34.95

Pillowcases (below)

Get your favorite *Star Wars* characters on these great new pillowcases. Each pillowcase has two characters, one on front, and one on back. One pillowcase each \$6.95.



Luke Skywalker/Princess Leia
Pillowcase
LHF16 \$6.95



Han Solo/Chewbacca Pillowcase
LHF14 \$6.95



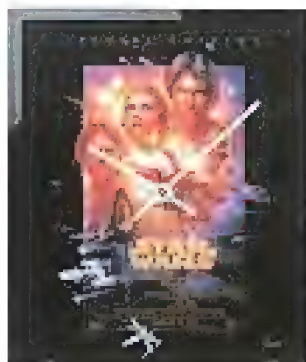
Jabba the Hutt/Boba Fett Pillowcase
LHF15 \$6.95



C-3PO/R2-D2 Pillowcase
LHF43 \$6.95



Yoda/Obi-Wan Kenobi Pillowcase
LHF13 \$6.95



Special Edition Clocks

Featuring the spectacular Special Edition art of Drew Struzan, each limited edition clock is individually handmade in the U.S.A. using enamels applied to the reverse side of the finest, flawless, beveled glass. Each is fully inspected, and packaged complete with instructions, battery and certificate of authenticity. The built-in easel backing allows the clock to be displayed proudly on a table, shelf or desk top. Each clock measures approximately 9" x 11" with a fully electronic quartz crystal movement warrantied by the manufacturer for life.

LCK3 *Star Wars* \$39.95

LCK4 *The Empire Strikes Back* \$39.95

LCK5 *Return of the Jedi* \$39.95

OPERATORS ARE STANDING BY
5:45am – 10:15pm, MST!
TOLL FREE! 1-800-878-3326

POSTERS AND ART PRINTS



Boba Fett Art Print Signed by Jeremy Bulloch **Limited Edition of 1,500**

Artist Dave Dorman returns to one of his favorite subjects, Boba Fett, in this terrific art print entitled "In the Great Pit of Carthoon." Measuring a large 22" x 30", and printed on archival paper with light-fast inks, this great piece is signed by both Jeremy Bulloch and the artist himself. Strictly limited to 1,500 pieces.

WLC4005 \$75.00



Photomosaic Posters

These incredible posters are made up from hundreds of Star Wars film frames to create the intricate illustration of Darth Vader and Yoda. Must be seen in person to be believed.

LP75 Yoda Photo Mosaic Poster \$10.50
 LP79 Darth Vader Photo Mosaic Poster \$10.50

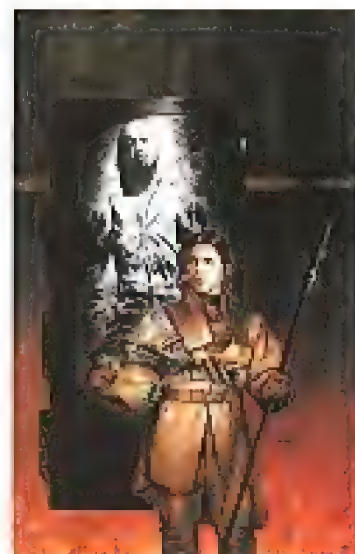
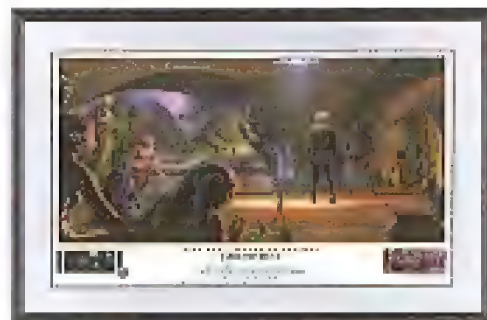
6 **Jawa Trader** NUMBER 40



Boba Fett Poster

Produced exclusively for the Star Wars Insider, this terrific 24"x36" poster shows Boba Fett in repose, as smoke floats slowly from the barrel of his blaster.

LP68 \$9.95



Princess Leia **Signed Art Print Limited** **Edition of 1,500**

This excellent character study by fan favorite Dave Dorman shows Princess Leia in her Boushh bounty hunter outfit, seen in *Return of the Jedi* and *Shadows of the Empire*. Princess Leia is printed on quality archival paper with light-fast inks and measures 16" x 20". All are signed and numbered by Dorman himself. LP69 \$45.00

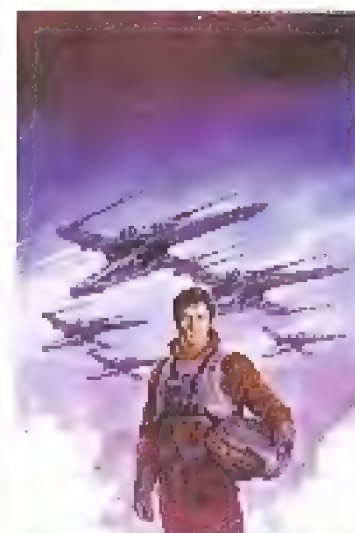
Jabba the Hutt Lithograph **Signed by Ralph McQuarrie**

Each lithograph is signed by artist Ralph McQuarrie and only 2,500 will be made. Each piece comes with a one-of-a-kind, 70mm film frame. No two frames are alike. Comes framed (18"x12", bevel-cut matte and black metal frame) and ready to hang, with push-button, back-lit light for the film frame. LTC57 \$195.00



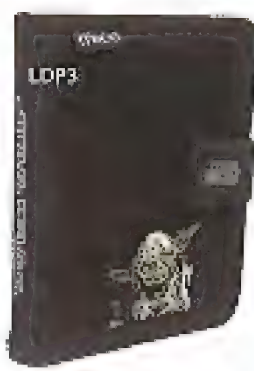
Death Star Main Reactor Lithograph **Signed by Ralph McQuarrie** **& David Prowse**

Each lithograph is signed and numbered by Ralph McQuarrie and David Prowse and only 2,500 are available. Lithographs each come with a one-of-a-kind, 70mm film frame. No two film frames are alike. Comes framed (18"x12", bevel-cut matte and black metal frame) and ready to hang, with a push-button, back-lit light for the film frame. LTC55 \$249.00



Wedge Antilles Signed **Art Print Limited** **Edition of 1,500**

Dave Dorman brings you Wedge, the great Rebel pilot, in this new 16" x 22" art print, created with archival paper and light-fast inks. Each print is signed by Dorman himself. LP78 \$45.00



Zipper Binders and Day Planners

Great for back-to-school or all year round, these polytek zipper binders and day planners have a sharp Star Wars look and are built to last. Each binder has a metal insignia zipper-pull, and all feature either molded PVC patches or detailed embroidery of your favorite Star Wars characters.

Day Planners \$24.95 each

LDP1	Black with Red Letters
LDP2	Black/Grey with Debossing
LDP3	Black with Embroidered Yoda
LDP4	Blue/Black Embroidered Darth Vader
LDP5	Black with Large Darth Vader
LDP6	Blue/Black with Large Darth Vader (not shown)

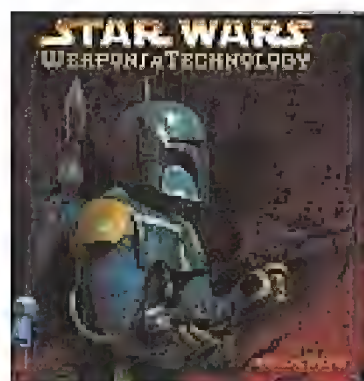
Binders \$29.95 each (not shown)

LZB1	Blue Darth Vader Zipper Binder
LZB2	Black/Grey Debossing
LZB3	Black Star Wars with Debossing
LZB4	Black with Yoda
LZB5	Black/Grey with Large Darth Vader
LZB6	Blue/Black with Large Darth Vader



May The Force Be With You 1999 Datebook

LPM30 \$13.95



Weapons & Technology 1999 Calendar

LPM32 \$12.95



May The Force Be With You 1999 Calendar

LPM31 \$12.95



Star Wars Computer Mice

Features 420 dpi, Plug and Play, PS/2 or serial 9 pin port (adapter included). Works with Windows 3.1 or above, IBM or compatible PC.

WCA0006 Darth Vader \$29.95

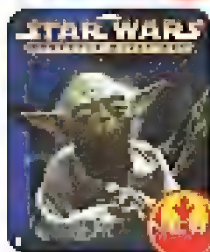
WCA0007 C-3PO \$29.95

WCA0008 Stormtrooper \$29.95

Star Wars CD Wallet

Holds up to 20 CDs.

WCA9001 \$15.95



Mouse Mats

These 8 inch square mats have washable surfaces and non-skid rubber backs. The PhotoMat Mouse Mat allows you to put your own 4" x 6" photo in a Star Wars Frame.

WCA0004 Jump to Lightspeed 3D \$12.95

WCA0002 Darth Vader/Boba Fett \$9.95

WCA0000 Death Star \$9.95

WCA0001 Yoda \$9.95

WCA0003 Droids \$9.95

WCA0005 Star Wars PhotoMat \$9.95

Star Wars Keyboard Contoured Wrist Rest

Measures 17.5" L x 2.5" W x 3/4" H. Hand-crafted in the USA.

WCA9000 \$10.95





Jabba's Palace Limited Edition Expansion Set

This new expansion brings battling back to the root of gameplay and introduces a host of new aliens, vehicles, and locations, as well as increased player interaction. The 180-card set includes great cards like Jabba the Hutt, Bibi Fortuna, Salacious Crumb, and Saracc.

LTC6P Box of 70 Booster Packs: \$125.00
 LTC6Q Set of Six Booster Packs: \$14.95



Dagobah Limited Edition Expansion Set

Land on Dagobah with this new 180-card SWCCG expansion set, with 25 more rare cards than previous sets! New cards include bounty hunters, asteroids, TIE bombers, Jedi training cards, and Yoda. New 9-card packs and one rarity level mean entire sets can be collected quicker and easier. Be the first on your block to get a space slug card.

LTC6H Box of 60 Booster Packs: \$125.00
 LTC6J Set of Six Booster Packs: \$14.95



Cloud City Limited Edition Expansion Set

The second Star Wars Customizable Card Game expansion set of 1997 features Lando Calrissian, and finally, Boba Fett! This 180-card set has new rules innovations including the ability

to put a "price" on your opponent's head. Available in full boxes of 60 packs or sets of 6 booster packs.

LTC6L Box of 60 packs \$125.00
 LTC6M Set of Six Booster packs \$14.95

Star Wars Second Anthology

Decipher comes back with another great anthology set that includes 2 packs Dagobah Limited Edition Expansion, 2 packs Cloud City Limited Edition Expansion, 8 packs Premiere Unlimited Edition Expansion, 6 white bordered preview cards, rules supplement, and a great storage box that holds over 800 cards. Don't miss it! LTC6O \$32.00



SWCCG Official Tournament Sealed Deck

This beautiful new product comes in a random assortment of 6 different box designs. Each sealed deck has 4 Premiere Unlimited Expansion packs, 1 A New Hope Limited Expansion, and one unique 18-card black bordered pack made exclusively for this product. 1 box per sealed deck product.

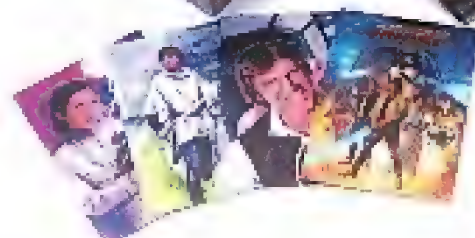
LTC6N 1 BOX \$19.95

New Hope White Border Expansion Sets

WCG4008BOX Box of 60 packs \$125.00
 WCG4008SIX Set of Six Booster packs \$14.95

Hoth White Border Expansion Sets

WCG4009BOX Box of 60 packs \$125.00
 WCG4009SIX Set of Six Booster packs \$14.95



Star Wars Finest Card Set

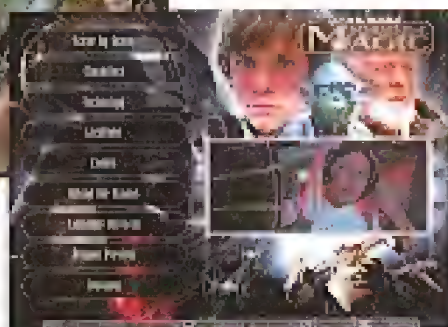
Set of 90 all-chromium cards of Star Wars characters.

LTC39 \$75.00

Enhanced Premiere Packs

(not shown) Each pack contains 4 white bordered Unlimited Premiere Packs and 1 of 6 new black border premium cards featuring a main character enhanced by a unique weapon.

WCG4007 \$15.00



LucasArts Star Wars: Behind the Magic Windows 95/98 CD-ROM

An exhaustive and beautifully designed electronic reference to everything in the Star Wars Universe. Includes the cut footage of Biggs on Tatooine and an alternate take of the Cantina scene! A must-have for Star Wars fans. For Windows 95/98.

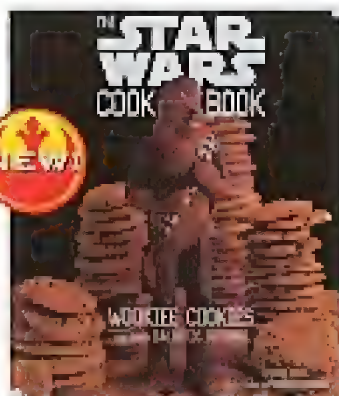
WCA1001 \$34.95



Star Wars Monopoly Windows 95/98 CD-ROM Collector's Edition

This Windows 95/98 CD-ROM game is a special collector's edition that comes with an exclusive Anakin Skywalker pewter figure and three collectible coins.

LSOFT1 \$59.95



The Star Wars Cookbook Wookiee Cookies and other Galactic Recipes

From Jedi Juice to Boba Fett-ucine this book has healthy intergalactic meals and snacks. Features great new photography and a sheet of stickers.

\$14.95 WPB2004

Trivial Pursuit Star Wars Classic Trilogy Collector's Edition

2,400 questions about the Star Wars trilogy, including 100 photo cards. Includes electronic R2-D2 randomizer and 4 pewter character tokens. This is the ultimate test of your Star Wars knowledge. Batteries included.

LG7 \$49.95



Max Rebo Band and Figrin D'an and The Modal Nodes Limited Edition CD Set

For the first time ever, both the Max Rebo Band and Figrin D'an and The Modal Nodes have their own CD singles. The Max Rebo Band CD has the complete version of "Jedi Rocks" from Return of the Jedi. The Figrin D'an CD contains the Star Wars tracks "Cantina Band" and "Cantina Band #2". Each CD has art specially printed on its surface. This is a specially priced set. Order today!

WAV2008 \$14.95

WEARABLES



Star Wars Insider Logo Shirt

These all new, navy blue 100% cotton shirts have the *Star Wars Insider* logo on the front, the Imperial logo on one sleeve, and the Rebel logo on the other. Available in kid sizes and XXL. Show everyone you are on "Team Insider" with this cool shirt.

LTS86S	Kids Small	\$8.95
LTS86M	Kids Medium	\$8.95
LTS86L	Kids Large	\$8.95

LTS87M	Adult Medium	\$10.95
LTS87L	Adult Large	\$10.95
LTS87X	Adult X-Large	\$10.95
LTS87XX	Adult XX-Large	\$12.95



Stormtrooper T-shirt

Black 100% cotton short-sleeve t-shirt with raised-link design.

WLC4019LG	Large
WLC4019XL	X-Large
	\$14.95 each

Embroidered Star Wars Shirts

These three new embroidered shirts are made of thick 100% cotton and have embroidered Star Wars logos.



"May the Force
be with you"
sweatshirt
LTS83 M,L,X,XX \$29.95



Star Wars Polo exclusive
LTS84 M,L \$29.95



Star Wars exclusive T-shirt
LTS85 M,L,X,XX \$18.95

Luke Skywalker Bespin Jacket, Han Solo Vest

Created with high-quality fabric and stitching these costume replicas are superior in every way to the versions originally offered by the Fan Club fifteen years ago. Available only from the Official Star Wars Fan Club. Accept no cheap imitations, order the real thing today! Please note, vest sizes run large.



Luke Skywalker Bespin Jacket

LK2M	Medium
LK2L	Large
LK2X	X-Large
	\$79.95 each

Han Solo Vest

LK1M	Medium
LK1L	Large
LK1X	X-Large
	\$59.95 each



WLC0007
\$1195.95



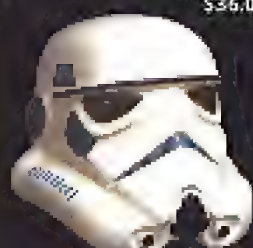
Deluxe TIE Fighter Pilot Helmet & Chest Plate

L26D
\$54.00

L26B
\$36.00



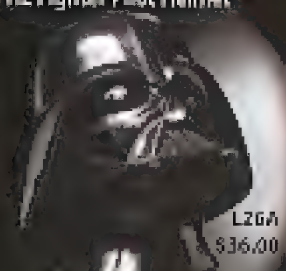
TIE Fighter Pilot Helmet



Stormtrooper Mask



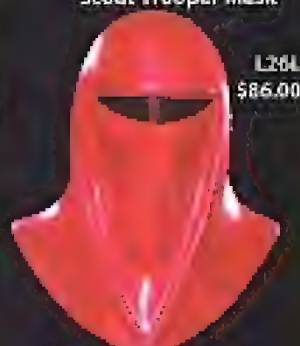
Scout Trooper Mask



Darth Vader Mask



Boba Fett Mask



Emperor's Royal Guard Mask

Star Wars Masks / Helmets

These fantastic plastic replicas from the Star Wars saga can be proudly displayed at home or worn at the next galactic party! Call for availability.



Millennium Falcon Model Kit

L25D \$17.20



SnapFast Death Star Model Kit

WMK0010 \$20.95



Cantina Action Scene Model Kit

WMK0009 \$15.95

Speeder Bike Model Kit

LMK11 \$20.95



Imperial TIE Fighter Model Kit

LMK14 \$13.95



Animated X-wing Fighter Model Kit

This all-new kit is not only 25% larger than previous kits, it's motorized; the canopy opens, the strike foils open and sound chip has 5 authentic phrases like: "Don't make me destroy you", "I have you now", and "Stay on target". Comes with fiber optic-lights in cockpit and lighted engines.

LMK13 \$49.95

Han Solo in Carbonite Limited Edition of 2,500

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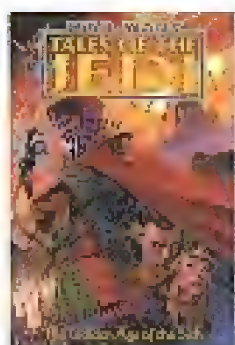
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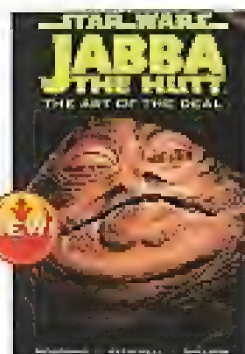
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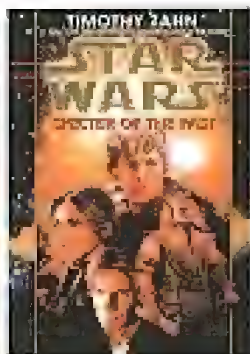


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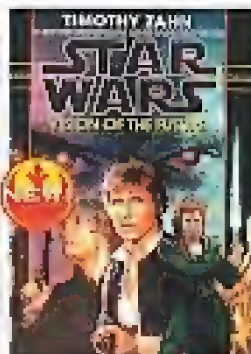
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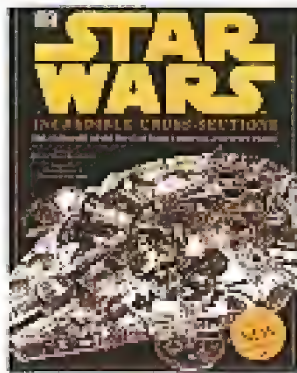
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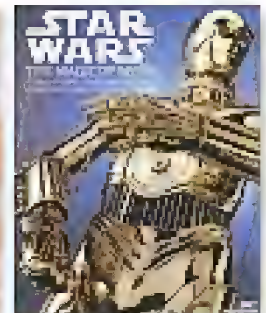
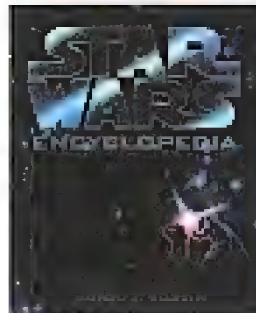
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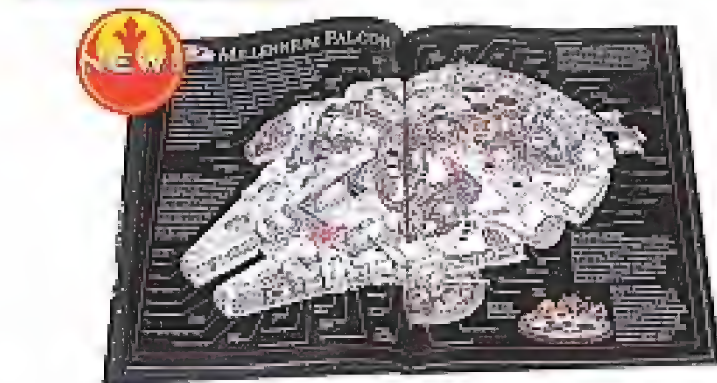
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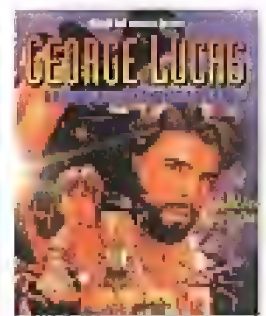
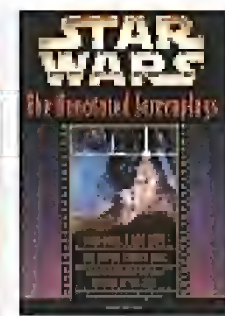
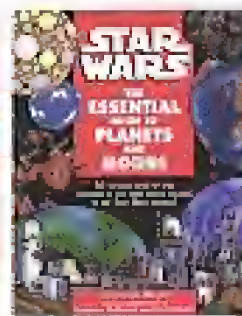
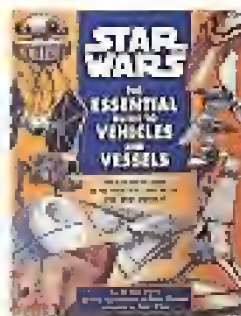


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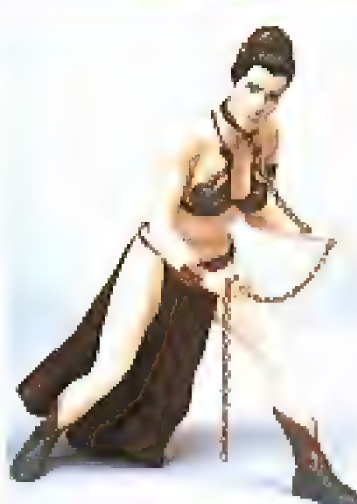
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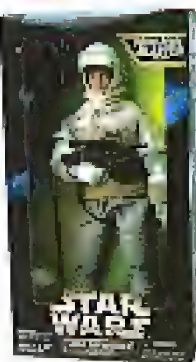


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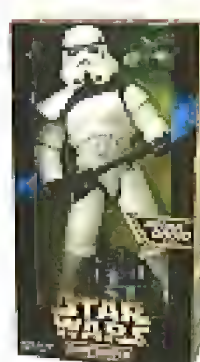
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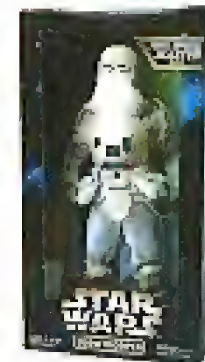
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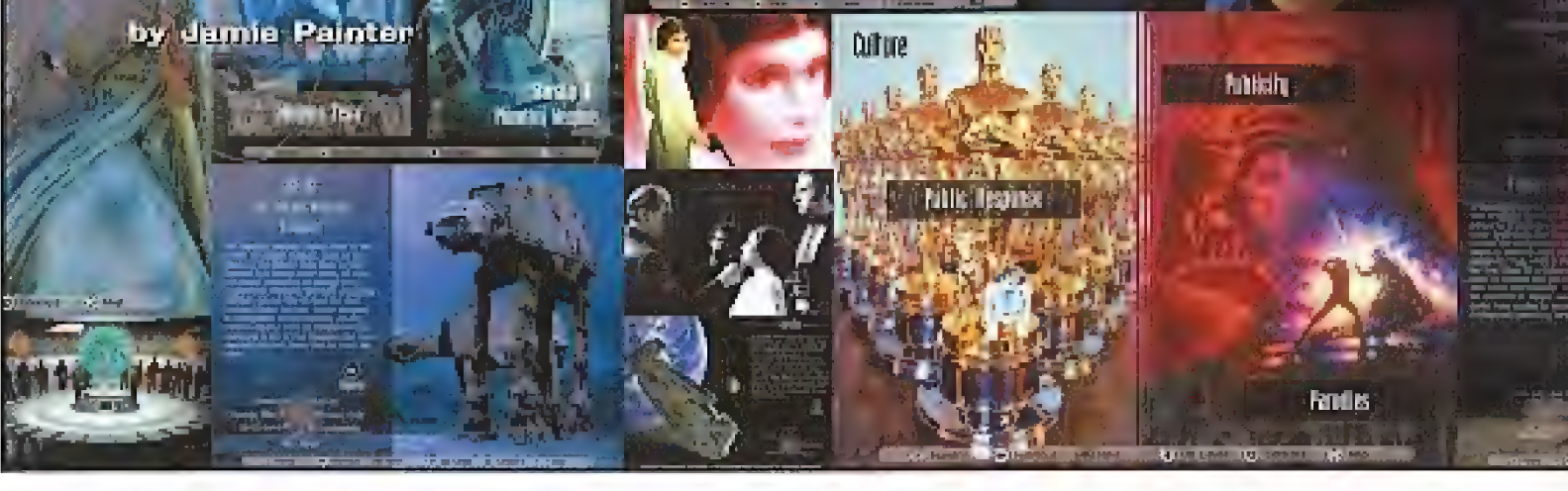
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BEHIND *the* MAGIC

LOST BIGGS SCENES, NEVER-BEFORE-SEEN CANTINA
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FORCE-FUL SLATE OF NEW *STAR WARS* EXPERIENCES

by **damie Painter**







If you think you know everything there is to know about the *Star Wars* universe, think again. Prepare yourself for LucasArts' new *Star Wars: Behind the Magic*, the soon-to-be-released interactive guide to the *Star Wars* trilogy and the *Star Wars* expanded universe. For even the most die-hard fan, this comprehensive guide, scheduled for release in September, promises to reveal exciting—and unanticipated—new insights. >>

In fact, *Behind the Magic* is just one of three exciting new titles that LucasArts, Lucasfilm's innovative interactive gaming arm, will release in the coming months. But while the new game *Rogue Squadron* continues to advance LucasArts' unparalleled position as the pacesetter in quality digital games, *Behind the Magic* is the first of its kind, a definitive interactive peek behind the curtain of the *Star Wars* phenomenon.

"Elements that have never been shown publicly"

The two-CD set, compatible with Windows 95/98, is organized into nine easy-to-navigate sections comprising all the details *Star Wars* fans crave, including scene-by-scene overviews of each classic film in the *Star Wars* trilogy; timelines of the chronology of the events that comprise the still-unfolding history of the *Star Wars* universe; insight into the characters, vehicles, technologies, and talent that shaped *Star Wars*; a sneak preview of the making of the long-awaited *Star Wars: Episode I*, as well as a look into the extended world of *Star Wars* novels, comics, and games.

"We've been able to take elements that have never been shown publicly—be they the

still files from the Lucasfilm archives, footage never seen, or information that hasn't been divulged—and elements people might have seen or heard before, but they've never encountered it the way we're presenting it," says Mark Christiansen, the lead artist on *Behind the Magic*. Graphic designer Paul Pierce was instrumental in compositing these materials into the newly-created images in *Behind the Magic*.

While there are many standout features in *Behind the Magic*, one of the crown jewels is the inclusion of rare footage from *Star Wars: A New Hope*.

For the first time, Lucasfilm has opened its archives to share with fans some of the lost footage that did not make it into the first *Star Wars* film. Included are four scenes—one highlight being footage of an early shoot of the famous Mos Eisley cantina scene. Not satisfied with the first version shot during principal photography in London, *Star Wars* creator George Lucas later re-shot the famous scene on a Los Angeles soundstage. The final version, as we all know and love it, features little of this initial footage.

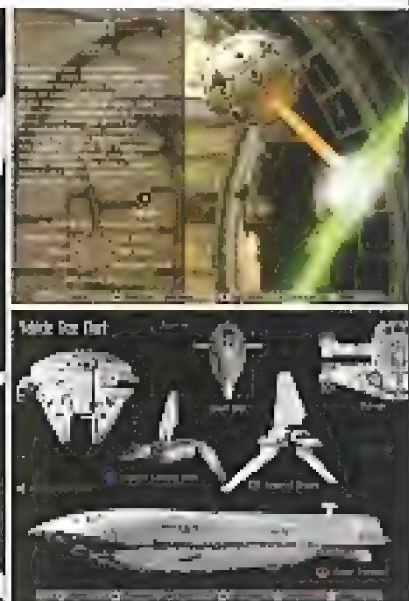
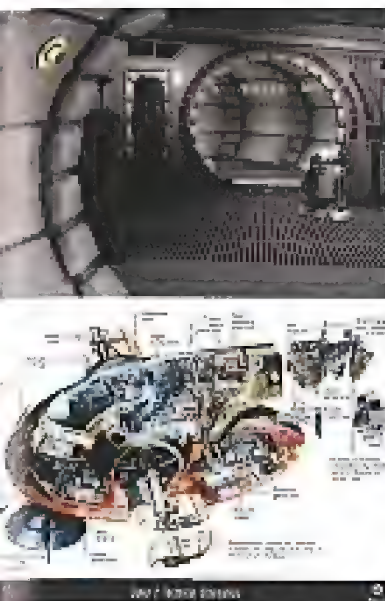
"Very few people know this even exists and that the Cantina scene was filmed twice,"

notes Haden Blackman, the writer/researcher on *Behind the Magic*. "For fans, this is going to be huge."

But an even more exciting prospect, perhaps, is the first-ever release of the lost "Biggs scenes"—a long-sought holy grail for *Star Wars* fans. As detailed in *Star Wars Insider* #35, the scenes take place in Anchorhead, where Luke Skywalker's best friend, Biggs Darklighter, tells Luke about the larger world of the Rebellion. Lucas ultimately decided to leave the footage on the editing room floor—and still left it out when he put together his definitive *Special Edition* last year. The only other time this footage has been shown publicly was at last year's San Diego Comic Con.

As if that wasn't enough, Lucasfilm has also released screen tests of Mark Hamill, Harrison Ford, and Carrie Fisher, revealing their first stabs at the soon-to-be immortal characters of Luke, Han Solo, and Princess Leia. In addition, Blackman was given access to the trilogy's "outtake files," pulling many never-before-seen images that are included in *Behind the Magic*.

Blackman also dug up tons of intriguing trivia about the *Star Wars* universe. For example, did you know that Mark Hamill performed 95 percent of his own stunts on *The Empire Strikes Back*? Or that several stuntmen suffered broken bones during the filming of the Sarlacc scene in *Return of the Jedi*? Or that George Lucas sold the rights to the *Star Wars* radio dramas for just one dollar to KUSC FM, the radio station of his alma mater, USC? These are only a few of the fun facts Blackman peppered throughout the guide—either in the form of trivia questions or pop-up information upon



which users can click to discover even more information.

"You can explore all the rooms..."

Because LucasArts is renowned for its computer graphics, the creators of *Behind the Magic* were able to utilize the talents of some of their best digital artists to come up with some highly entertaining additions to the project.

Vince Lee, the Project Leader of *Behind the Magic*, says he's particularly proud of a first-ever 3-D model of the interior of the *Millennium Falcon*, which was designed by artist Dan Colon, with the help of *Star Wars* "archaeologist" David West Reynolds (whose new book, *Star Wars Incredible Cross-Sections*, features similar close-ups and is previewed in *Star News* on page 22).

"We have, for the first time, the definitive *Millennium Falcon*, created as a 3-D model that you can walk through," says Lee. "You can explore all the rooms and even see the back engine sections."

Up until now there have been a number of inconsistent theories on exactly how the *Falcon*'s interior is designed. But Reynolds was able to study the original 1976 blueprints of the set of the *Falcon* in *A New Hope*, and then compared that plan to other data that had been compiled both by Lucasfilm and by *Star Wars* fans.

"The set, when it was made for a movie, wasn't meant to really fit into a ship the size of the *Falcon*," explains Lee. "They also changed the ship between movies. So there are many inconsistencies, but we've really come up with the definitive one that will be the reference

point, I think, for future work."

Behind the *Magic*'s digital artists also pulled out all the stops with some very humorous additions, such as the "Princess Leia Fashion Show," in which a digital Leia (designed by sculptural 3D modeler Arnaud Mayet) struts the catwalk in her various costumes from the *Star Wars* films. From the stately elegance of *A New Hope* to the practical beauty of *Empire* and the classic bikini of *Jedi*, it's all here, including the hair that launched a thousand starships.

Another comedic digital creation is the "Trooper Weapons Test" (created by character animator Simon Allen), in which users can try out such destructive devices as the blaster, lightsaber, and even the Death Star weapon itself on a hapless stormtrooper (and aren't they all hapless?).

Followers of *Star Wars*' expanded universe will also not be disappointed. *Behind the Magic* includes a number of sections devoted to the novels, comic-books, toys, action figures, and other sources—including a little something called *Star Wars Insider*. *Star Wars* expert and *Insider* contributor Steve Sansweet has also contributed a section that probes the expansive world of *Star Wars* merchandise, sharing some of his amazing personal collection.

LucasArts has also included a detailed section, "Behind the Scenes," which offers an in-depth look at *Star Wars*' cast, crew, personnel, special effects, and publicity, as well as its vast impact on popular culture. Blackman even dug up some of the old news footage from the 1970s when *Star Wars* became a world-wide phenomenon.

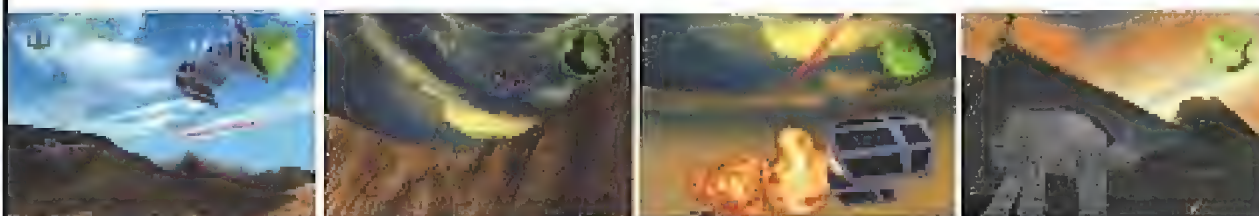
Blackman and Vince Lee, also constructed a first-ever official map of the condensed galactic universe—"with all the sites you visit throughout the *Star Wars* trilogy, and then the major sites mentioned in the films that you don't actually see," says Blackman.

"Many people have tried to do this before," he adds, "but there's been a lot of conflicting information. So we've laid it all out and worked through the inconsistencies and tried to explain them. I think we did a pretty good job."

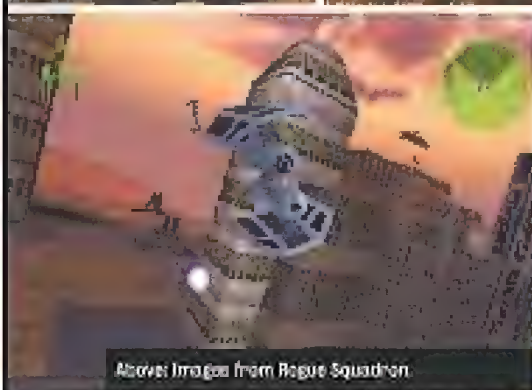
Lead artist Christianson says the reach of *Behind the Magic* is so sprawling that the production at first seemed more daunting than the Rebel fleet's initial attack run on the Death Star. "The problem with *Star Wars*," he says, "is that there's not a lot of real information. Most of what catches the attention of anyone watching *Star Wars* is what they imagine rather than what the facts are. In a lot of cases, you don't know many details.

"For example," he continues, "I don't think we ever see anyone sleep other than the droids in the film, or you don't know what they use to power the *Millennium Falcon*. So the decision was really to go with the spirit of the movies—to work in the same way that the movies do, which is to say that the coolest stuff, you only get a glimpse of. What we decided to do, particularly from an art point of view, was to give new glimpses. We wanted to go into as much depth as possible in the ways that seem appropriate to *Star Wars*, which are really the visual world and the story world of it." >>

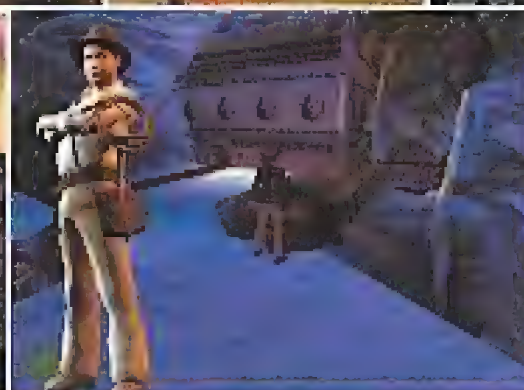
ABOVE: Some glimpses of *Star Wars* Behind the Magic.



BELOW: As we went to press, LucasArts released these images from its new early-1999 game *Indiana Jones and the Infernal Machine*. Players get to lead Indy through explorations of the ruins of Babylon and the Aztec pyramids, recreate his Temple of Doom nine car chase and raft adventure, and much more.



Above: Images from *Rogue Squadron*.



"We've introduced the V-wing..."

Climb into Luke Skywalker's flight suit and join your elite group of starfighter pilots on crucial missions for the Rebel Alliance in *Star Wars: Rogue Squadron*, which LucasArts is scheduled to release in December for both Nintendo 64 and PC systems. *Rogue Squadron* immerses players in an intense action-arcade experience through thrilling planetary ground-to-air and air-to-air battles.

Set in the period between the motion pictures *A New Hope* and *The Empire Strikes Back*, *Rogue Squadron* takes players to a critical juncture in the conflict between the Rebel Alliance and the Galactic Empire. The game focuses on the dynamic team of pilots formed by Luke and Wedge, and popularized with its own Dark Horse comics series. The outfit is composed of the 12 best starpilots in the Rebellion and is typically assigned the most challenging and dangerous missions. If players lose wingmates in battle, they risk their own demise. If they protect them, their mates return the favor.

According to Mark Haigh-Hutchinson, the project leader of *Rogue Squadron*, if you loved the action-packed flight levels of the *Shadows of the Empire* game (which he also helped to create), you'll appreciate *Rogue Squadron* even more.

"This time the world is much bigger," says Haigh-Hutchinson. "In *Shadows of the Empire*, you had a very limited area that you could fly around in Hoth. Now, you have a huge landscape you can fly over. The terrain is a lot more realistic. Also, the vehicles are much more detailed than they were in *Shadows*. They look more realistic and have that nitty-gritty feel that *Star Wars* is renowned for."

Rogue Squadron allows players to use a

variety of fighting crafts, including the X-wing, the A-wing, and the snowspeeder. As the game progresses, it unlocks new crafts for players to use. "We've introduced the V-wing," says Haigh-Hutchinson, "which is mentioned in some later comic-books in the *Dark Empire* series, for example, but it's never been in a game before."

Rogue Squadron features a variety of mission types, including dogfights, search-and-destroy, reconnaissance, escort duty, and rescue. Dramatic voice-overs outline specific mission objectives. In one mission scenario, the player receives a brief to liberate Rebel troops from the planet Kessel, known throughout the galaxy as the site of a brutal Imperial prison and spice mining operation. The player must locate the prison facilities, free the captives, and escort Rebel shuttles away from the planet, all while defending against imposing Imperial forces, using AT-ATs, AT-STs, and TIE fighters.

Aerial conflict takes place in a variety of extraordinary 3-D planetary settings that range from familiar *Star Wars* locales such as Tatooine, to more of those never-before-seen, including Kessel, Corellia, and Mon Calamari (Admiral Ackbar's old haunt). Players test their dogfight skills over a variety of visually spectacular environments including water, canyons, deserts, treetops, and volcanic regions.

Rogue Squadron has also incorporated advanced technologies. "The landscape is extremely realistic looking compared to other games that we've done," says Haigh-Hutchinson. "It's very natural looking—the contour, the hills, the lighting. We can do a number of things now, such as craft can fly across the landscape and their shadows follow over the landscape correctly."

Rogue Squadron also incorporates

"dynamic real-time lighting," which allows lasers and explosions to light the terrain in a surprisingly realistic manner. "As the laser travels across the landscape, you can see the landscape being lit," explains Haigh-Hutchinson. "We also have a number of missions set at night, so you get very much a fire-fight kind of feel."

The game also pushes the envelope in the field of sound, including surround sound capability and improvements in music. "We have a fairly new approach to music, where the music will dynamically change according to the intensity of the action and/or the introduction of fellow Rogues or enemies, so you have themes that come in and fade away," says Haigh-Hutchinson, adding that the music is newly composed in the spirit of John Williams' stirring work. Compared to *Shadows of the Empire*, there will also be a lot more music and voice-over, thanks to advances in storage capability on the N-64 cartridge format.

With five different points of view from which to play the game, *Rogue Squadron* also offers a method for steadying your starfighter as solid as the Force. "Because it's easy for a person to get disoriented in a fully 3-D environment such as this, if you ever let go of your controls, the X-wing will automatically rack itself so it's flying with the sky above you and the ground below you," the designer says.

That little detail is typical of LucasArts, which itself keeps flying higher and higher. With truly groundbreaking new titles like *Rogue Squadron*, next year's highly-anticipated *Force Commander*, and *Behind the Magic*, the sky may no longer be the limit for digital technology. At this rate, the talented artists at LucasArts may break the sound barrier, and blast into space itself. ☐

atari wars

A FOND LOOK BACK AT THE FROM-CRUDE-TO-COOL
HISTORY OF STAR WARS VIDEO GAMES

by Matt Yeo and David Kelsall

The

first company to produce a licensed *Star Wars* video game was Parker Brothers in 1982. Although well known for their quality board games, Parker had only recently entered the world of interactive entertainment. But with the timely aid of George Lucas' space opo, they unwittingly kickstarted one of the saga's most enduring media. >>

Making its debut on both the classic Atari 2600 VCS (the first widely popular American home video game system) and Intellivision home consoles (its destined-for-obscurity Mattel-made cousin), *The Empire Strikes Back* game was a simple side-scrolling shoot-'em-up in the sure-fire style of Atari blockbuster *Defender*. Set on the ice planet Hoth, players took on the role of a lone Rebel pilot, flying their snowspeeders against an advancing squadron of Imperial walkers.

By hitting each walker 48 times, thereby preventing them from reaching the shield generator, players would succeed in their mission. Of course, fail to dodge an AT-AT's homing missile and you were toast. Simple graphics and basic gameplay were the order of the day, but *The Empire Strikes Back* still managed to notch up impressive sales figures, setting the benchmark for future developers.

more atari magic

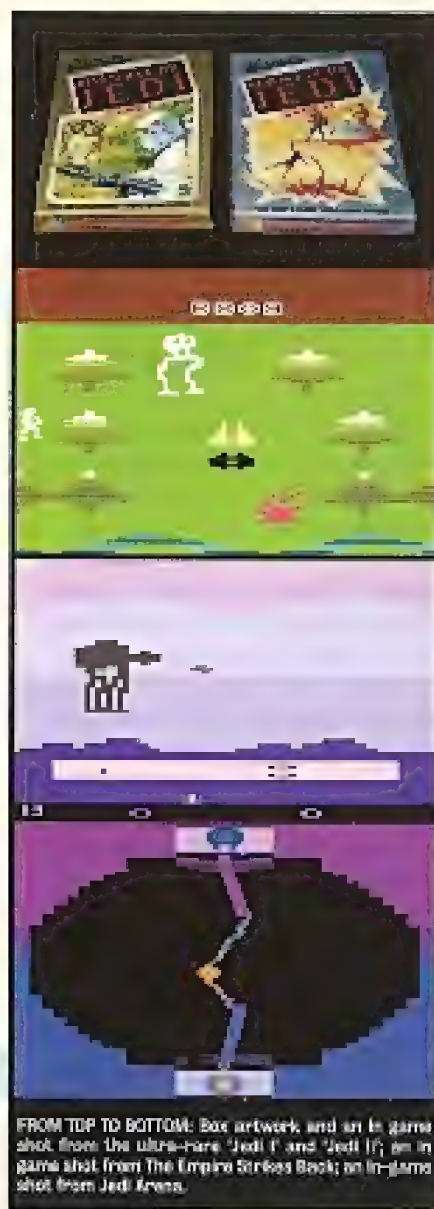
The success of this first title encouraged Parker to release a second *Star Wars* VCS cartridge, *Jedi Arena*, which seemed to be inspired by the Atari hit *Breakout*. Viewed from an overhead angle, the game offered one or two players the opportunity to test their lightsaber swinging abilities in an enclosed training area. By firing

laser bolts from a hovering remote, then deflecting them back at their opponent, players attempted to drain each other's shield energy.

If you defeated your foe three times, you were hailed as a true Jedi Knight. Unfortunately, a lack of replay value and disappointing graphics meant that *Jedi Arena* was nowhere near as popular as its predecessor. And let's face it—there's no way some of the kids playing the game all over the world could really be considered Jedi Knights just because they'd succeeded at a game one notch more difficult than *Pong*.

In 1983, still confident that the VCS had the power to produce decent *Star Wars* games, Parker completed their trilogy of titles with the release of *Return of the Jedi: Death Star Battle*, a game that originally appeared on the Atari 2600 VCS and later on the Sinclair Spectrum home computer, available only in the UK. Set high above the forest moon of Endor, *Death Star Battle* offered players the chance to pilot the Millennium Falcon against the Empire's second battle station. By blasting away at a protective force field, then taking out annoying TIE interceptors, courageous Rebels were given a shot at the Death Star's main reactor.

Death Star Battle was a colourful shoot-'em-up, but one that ultimately failed to do the *Star Wars* license justice. In fact, Parker also



FROM TOP TO BOTTOM: Box artwork and an in-game shot from the ultra-rare *Jedi I* and *Jedi II*; an in-game shot from *The Empire Strikes Back*; an in-game shot from *Jedi Arena*.



atari vcs 2600 (1978) One of the first home consoles to offer interchangeable games cartridges, Atari built a strong and varied catalogue of coin-op conversions (classics like *Space Invaders*, *Asteroids*, and *Missile Command*) and powerhouse original hits (*Combat*, *Breakout*, *Warlords*). The undisputed heavyweight champion of the early '80s video game market.

macintosh & pc (Early '80s and Beyond) These over-thinking and upgradable business machines have been around for the last 15 years in one form or another. We use Macs to make the Insider.



colecovision (1982) Coleco made their mark with a vast range of excellent arcade conversions (*Donkey Kong* anyone?) and original games (*Smurfs*, one of the first cartoon adaptations—and a better game than you'd expect), plus a host of hardware add-ons. Clearly the superior machine of the first console wave, but Atari came first, and remained on top for years.

intellivision (1982) Although under-powered compared with the Colecovision, the Intellivision boasted better graphics (and sports games) than the Atari 2600. The machine never quite found a niche in the early eighties console market, possibly because it lacked what was standard equipment in those days—a joystick (it used a computer-style keypad instead).

sinclair spectrum (1982, UK Only) Sir Clive Sinclair's first colour 8-bit computer, with 'high resolution' graphics, primitive sound and a squidgy rubber keyboard. A massive success in the UK due to its affordability and huge software library.



A in-game shot from Atari's *Star Wars* coin-op, along with the stand alone and deluxe cockpit cases.



developed two *Star Wars* video games that failed to see the light of day. Mysteriously referred to as "Jedi 1" and "Jedi 2," these titles didn't make it past the conceptual stage, although packaging and artwork for Jedi 1—or *Return of the Jedi: Ewok Adventure*—was photographed for Parker's 1983 consumer catalogue.

For many *Star Wars* fans there remains one classic video game that always springs to mind. In 1983, Atari unveiled an arcade machine that boasted superb 3-D wireframe (or vector) graphics, amazing speed, a high challenge factor and even sampled speech! The *Star Wars* coin-op was released in two forms, both of which are highly sought after by collectors: a stand alone machine and a more expensive deluxe cabinet allowing players to sit inside an X-wing cockpit.

The game boasted three separate stages taken from the film's climactic space battle sequence. In the first stage, players began their approach on the Death Star, blasting TIE fighters, spiralling laser blasts and the Dark Lord of the Sith himself. Upon reaching the surface of the battle station, accuracy skills were tested with pilots required to shoot 20 tower tops before descending into the trench for the final galaxy-saving run. This final section featured walkways to dodge and fighters to take out, and it required fast reflexes to launch a proton torpedo down the Death Star's thermal exhaust port.

With a number of difficulty settings, and the feeling of actually taking part in the film itself, the *Star Wars* coin-op guzzled many a young Jedi's pocket money. Of course, home versions have since appeared on a multitude of formats including an impressive Atari 2600 VCS version and a super-smooth Amiga conversion.

When the time came to develop an arcade sequel, Atari minimized their costs by releasing an *Empire Strikes Back* upgrade kit, consisting of cabinet stickers and a new ROM

board, yet retained the vector graphics of the last game. Debuting in early 1985, this shoot-'em-up saw players leaping from the space based confines of their trusty X-wing to the sprawling snowy landscapes of Hoth. Actually, sprawling is probably the wrong word to use as, for some reason, the game's designers still used the black backgrounds and white wireframes of the *Star Wars* coin-op.

The *Empire Strikes Back* later received the conversion process and made its way to the Spectrum, Commodore 64, Amiga and numerous other platforms. As in the previous game, players faced three tricky stages beginning with a probot hunt, followed by an assault on both AT-STs and AT-ATs, culminating in a treacherous flight through an asteroid field. Tackling massive walkers may have had its moments but players were soon demanding more of their arcade titles than just simple graphics and basic gameplay.

arcade action

Those prayers were answered when Atari released *Return of the Jedi*. Played from an isometric angle, Jedi featured colourful raster scan visuals which were easily emulated when the game appeared on the now established Spectrum and C64 home computers. Players found themselves piloting speeder bikes through the dense forests of Endor in an effort to reach the Empire's heavily guarded shield generator. As players sped through the first few stages, they encountered Imperial traps, pesky Ewoks and many potentially lethal obstacles. The action then switched to the Death Star's interior with a testing *Millennium Falcon* section to be negotiated before knocking out the main reactor.

Although not a fan favorite, the *Return of the Jedi* coin-op showed that Atari was willing to take chances with the *Star Wars* license, and it represented significant advances in arcade play, with its "story" that switched back-and-

forth, like its cinematic namesake, from the Ender battle to the Death Star attack run.

In the years that followed Return of the Jedi, there were few Star Wars games and those that did appear are generally regarded as being somewhat eccentric. Although they never officially released a Star Wars game until 1991 (but more on that later), LucasArts emerged in 1982 as a company with which George Lucas could further develop his interactive multimedia ideas, an area that still fascinates him to this day.

Under the banner of Lucasfilm Games, the company released *Night Shift*, a quirky title that was actually developed by the UK programming team, The Assembly Line. Players took charge of a worker at an understaffed toy factory and were required to crank out a certain quota of product in order to meet tight deadlines. This game is especially noteworthy because it featured cute, oversized Star Wars characters and even a miniature Indiana Jones!

As a tongue-in-cheek homage to Lucas' award-winning special effects house, the name of the toy company featured in the game was "Industrial Might and Logic." Also making an appearance during these wilderness years was the Spectrum adventure title, *Droids: Escape from Aaron*, a puzzle based game that featured the animated versions of C-3PO and R2-D2 from the short-lived *Droids* cartoon series. Alas, this decent home computer title failed to live up to its expectation and soon vanished into obscurity.

mario, meet darth; darth, mario

It wasn't until 1991 that the Star Wars video game license began to pick up speed once more. Credit must partly go to Nintendo for achieving amazing success with its Nintendo Entertainment System (NES), which, in addition to propelling Mario into the mainstream, played host to the first 8-bit Star Wars title.

Blending fast-paced platform action with some cool shoot-'em-up stages, Star Wars was

hailed as an impressive title that appealed nit-picking fans of the trilogy and game hungry console owners alike. It was also the first true Star Wars game that allowed players to take on the persona of the film's main characters, guiding Luke, Han and Leia through the same locations and scenes that appeared in *A New Hope*. As the title was such a success, Nintendo also decided to release it on the world's first portable, handheld gaming system, the 48-million unit selling GameBoy.

Following in the footsteps of its predecessor was, of course, *The Empire Strikes Back*, a game that was developed and marketed by LucasArts. Appearing once again on both NES and GameBoy, *The Empire Strikes Back* followed the same tried-and-true formula of

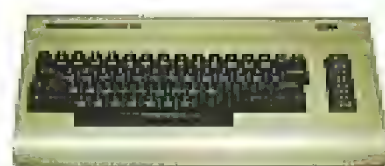
the first game with players facing the might of the Empire in a number of varied locations including Hoth and Bespin.

But while both games were reasonable hits, it wasn't until 1992 that the Star Wars bandwagon

really began to roll. Yet again, it was a Nintendo machine that was chosen to highlight a new, innovative Star Wars title. That game was *Super Star Wars*, a stunning Super NES (SNES) platformer developed by LucasArts and one that blew players away with its faithful recreation of George Lucas' fantasy universe thanks to colorful, detailed visuals, superb gameplay and even the inclusion of John Williams' classic orchestral theme tune (albeit in an improvised 16-bit style).

Players began their adventures in the deserts of Tatooine, taking on the role of young Luke Skywalker, and faced nomadic Tusken Raiders, pesky Jawas and other sand-dwelling creatures. After tackling the denizens of the Mos Eisley cantina, players were given the option to switch between characters and take up the blaster of Han Solo himself. The latter event was usually accompanied by cheers and applause from your friends who were desperate to kick some Imperial butt with the aid of everyone's favorite Corellian scoundrel.

Later levels explored the Death Star's many interior sections before players began the familiar trench run once again, this time



commodore 64 (1982) Commodore's 'business' machine offered a then-massive 64k of memory, excellent color and sound facilities, as well as extra game-specific abilities.

commodore amiga (1985) Capable of producing some very accurate arcade conversions alongside a stream of innovative and genre-defining titles.



nintendo nes (1985) The biggest-selling console in the world. Boasting a huge back-catalogue of innovative and exciting games. Mario and his less exciting brother Luigi grew up here.

nintendo game boy (1989) The single black and white dot-matrix display handheld that has already sold in the region of 50 million units.

playstation (1993) Emerging as the leader of the 'Next Generation' console war with Sega's Saturn, the Sony PlayStation offers near-perfect arcade quality 3-D graphics and sound on CD.

nintendo 64 (1996) The first home console to offer true 64-bit technology resulting in the most believable 3-D game environment yet devised.



with dazzling Mode 7 effects, a SNES hardware trick that enabled huge 3-D sprites and backgrounds to be smoothly rotated, thereby adding an extra element of realism. Sequels eventually followed, with *Super Empire Strikes Back* featuring Force powers, AT-AT battles and lightsaber duels with Darth Vader, while *Super Return of the Jedi* saw the trilogy come to its conclusion with a Mode 7 speeder bike chase, the appearance of Wicket the Ewok and a final, fateful battle with the Emperor himself. Although all three games were enthusiastically received by fans, the 16-bit series finally ran out of steam with *Jedi* and many players felt that the last game simply didn't feature the same kind of inventiveness and originality seen in the first two titles.

In the early '90s, both Nintendo and Sega were locked in a competitive struggle to achieve dominance in the video games market. Keen to play their part in the *Star Wars* universe, Sega attempted to woo Lucasfilm with an arcade title that would boast their latest coin-op technology, the Model 1 board. Capable of displaying 180,000 polygons per second, the board had been showcased by *Virtua Fighter*, a 3-D beat-'em-up that took the genre to dizzying new heights. Developing a two player, polygon-based shoot-'em-up, Sega released *Star Wars Arcade*. Utilizing a huge 50 inch monitor, digital sound effects and smooth, realistic visuals, the game became a massive coin-op hit.

In the United Kingdom, the short-lived Mega-CD was graced with two *Star Wars* titles, one of which was truly staggering. *Star Wars Chess* was programmed by US company The Software Toolworks, and featured the classic master's game with the bizarre addition of Imperial and Alliance characters to represent traditional black and white playing pieces. Unfortunately, even the inclusion of 'humorous' battle scenes failed to save this title from the bargain bin. *Star Wars Chess* also appeared on the PC and 3-DO video games machines but failed to make an impact in any format.

The second Mega CD title to appear was actually a long-delayed conversion of LucasArts' biggest selling CD-ROM title to date. That game was *Rebel Assault*, and with its release the interactive world of *Star Wars* was to change forever.

CD-ROM-1138

With the emergence of PCs in recent years as viable and affordable gaming platforms, it was perhaps inevitable that develop-

ers would switch their talents and resources from the limited realm of cartridges to the glittering potential offered by CD-ROM. Having already established an impressive track record with such PC titles as *Maniac Mansion* and *The Secret of Monkey Island*, LucasArts was now set to send the gaming world spinning with an ambitious space combat simulator set in the *Star Wars* universe. Debuting in 1993, *X-Wing* arrived as a breath of fresh air for fans and game players alike, firmly establishing LucasArts as one of the leading PC development houses.

Employing the talents of a respected team, headed by programmer Larry Holland, the company combined the seat-of-the-pants action associated with *Star Wars* dogfights with a 3-D graphical engine that would only run sufficiently on 386 PCs with 640k of memory. While these specs may seem laughable when compared to today's Power PCs and Pentiums,



FROM LEFT TO RIGHT: in-game shots from *Star Wars NES*, *TIE Fighter*, and *Dark Forces*.

at the time *X-Wing* was truly state-of-the-art.

Unlike the basic, on-the-rails flying witnessed in earlier *Star Wars* games, *X-Wing* offered players a number of missions to tackle, with pilots having near limitless expanses of space to explore at will and multiple scenarios to complete. LucasArts later released two expansion discs, *Imperial Pursuit* and *B-Wing*, both of which offered yet more ships and missions, before bundling the whole series as a budget price collector's CD. The *X-Wing* Collector's CD is still available and is definitely an essential purchase.

1993 also saw the release of the aforementioned *Rebel Assault*, a game that required many PC owners to significantly upgrade their existing machines with CD-ROM drives, a luxury item at the time but one that now forms the heart of nearly all home computers and video game systems. *Rebel Assault* was a pre-rendered 3-D title that saw players taking on the role of Rookie One, a brash young Rebel pilot not unlike Luke Skywalker himself.

Although not fitting into the established continuity of the *Star Wars* universe, *Rebel Assault* did present a number of movie-inspired challenges including the Battle of Hoth and the Death Star assault. While the visual quality of the game was beyond doubt, many reviewers felt that it lacked depth, a factor that failed to dampen *Rebel Assault*'s impressive sales figures. In fact the game became LucasArts' biggest selling title to date, with over one million copies sold worldwide.

Still sticking with the PC as their machine of choice, LucasArts began work on the true sequel to *X-Wing*, with the intention of viewing the *Star Wars* galaxy from a previously unseen angle. Released in 1994, *TIE Fighter* presented players with the chance to fly and fight for the Empire, a truly original concept and one that had never been tackled before.

Immersing themselves in the role of a plucky Imperial pilot, players found themselves



at the controls of TIE fighters, interceptors, bombers and even experimental craft in an effort to engage the Rebel's ragtag forces. As with *X-Wing*, a number of missions were offered, from escorting convoys to hit-and-run assaults, and an additional campaign expansion disc soon arrived in the shape of *Defender of the Empire*. As before, both titles were later included on a collector's CD and, with its improved game engine and 486 specifications, *TIE Fighter* was yet another big seller.

It wasn't long before a big-selling CD-ROM game called *Doom* first appeared and was an instant, incredible success, spawning numerous half-hearted clones and ensuring that office workers all over the globe spent far too many hours competing in multi-player death matches instead of doing their jobs. Always at the forefront of gaming technology, LucasArts contributed their own first person 3-D first-person shooter title, *Dark Forces*.

Set in the time period between *Star Wars* and *The Empire Strikes Back*, *Dark Forces*

focused on the adventures of Kyle Katarn, a grizzled mercenary using his significant talents and abilities to aid the Rebellion in its hour of need. When word reaches the Rebel Alliance that the Empire has been developing a sinister robotic stormtrooper, the Dark Trooper, Kyle begins his arduous adventure, encountering Jabba the Hutt, Boba Fett and many other *Star Wars* characters along the way. Fans applauded the game, recognizing its many improvements over the Doom engine and the fact that it succeeded in fully immersing players in that galaxy far, far away. *Dark Forces*, recently appeared on the 32-bit Sony PlayStation, and also surfaced on the Macintosh.

By early 1996, the rumour grapevine was in full flow, with Internet chatter and media speculation regarding the re-emergence of the *Star Wars* phenomenon. Fully aware of the revamped trilogy *Special Edition* and the prequel films, LucasArts was a key factor in ensur-



ing that *Star Wars* was kept in the public eye until the movies were released. To this end, the company streamlined its development and, with the exception of a handful of PC titles, focused their attentions on the *Star Wars* universe.

The first weapon in their galactic arsenal was the PC CD-ROM title *Rebel Assault II: The Hidden Empire*, an eagerly anticipated sequel to the hit PC title of '93 and a game that also featured the first live-action *Star Wars* footage to be shot since *Return of the Jedi*. Replacing the rendered footage of the first game with high quality Full Motion Video (FMV), LucasArts continued the adventures of Rookie One, this time employing real actors and actual movie props to ensure absolute perfection.

Rebel Assault II finds our hero battling the Empire's latest devious weapon, cloaked TIE fighters, and facing hordes of Imperial troops. Players now had the opportunity to fly Y-wings, pilot speeder bikes and even strap themselves into the cockpit of a *Millennium Falcon*-style

stock light freighter. *Rebel Assault II* was also converted to the Mac and PlayStation with the latter arriving as a whopping two disc set.

Out of the Shadows

But the big event of '96 was unleashing the *Shadows of the Empire* game for Nintendo 64 and PC, part of a unified story spanning the game, comics, and novel of the same name. Set during and immediately after the events in *The Empire Strikes Back*, the game fully utilizes the N64's superior hardware capabilities and introduces players to amazingly detailed 3-D environments that other consoles just aren't capable of generating.

Taking on the role of cocky Corellian smuggler Dash Rendar, players tackle Doom-style levels and also pilot a number of vehicles including a snowspeeder and swoop bike in an effort to defeat the sinister crime lord, Prince Xizor. Hailed as one of the top N64 titles, *Shadows of the Empire* is possibly the most impressive *Star Wars*-based game to date.

From the crude but charming AT-AT attack in *The Empire Strikes Back* for Atari 2600 to the elegant and exciting AT-AT attack of *Shadows of the Empire* for N64, *Star Wars* video games have evolved tremendously in terms of their graphics and technical complexity. But really, little has changed—in both games, you're still cruising around Hoth in your snowspeeder (well, at least that's what you do in the first level of *Shadows*), and you're still immersing yourself in the *Star Wars* universe in a way that's a little bit more active than watching the movies.

Star Wars has inspired a rich legacy of video games. Some have pushed the industry and available technology to new levels, while some have merely kept the legend alive at a time when others had abandoned George Lucas' visionary galaxy. But with LucasArts now firmly established as a leading interactive entertainment developer and a new trilogy of *Star Wars* movies soon to appear, a new generation of games will undoubtedly take this creative medium to even higher realms.

And we don't care whether they're played on the Atari 2600 or the Nintendo 64—we're just psyched for the first video games of the new trilogy, and ready to watch history unfold again.

A version of this article originally appeared in our United Kingdom counterpart, *Star Wars: The Official Magazine*.

This is a complete list of *Star Wars* games in order of their appearance. Conversions for other machines may have occurred at later dates and are not necessarily included.

1982 *The Empire Strikes Back* (Atari 2600 VCS, Intellivision)

1983 *Star Wars: Jedi Arena* (Atari 2600 VCS), *Return of the Jedi: Death Star Battle* (Atari 2600 VCS), *Star Wars* (Atari coin-op), *Star Wars* coin-op (Atari 2600 VCS, C84, Spectrum)

1984 *Return of the Jedi* (Atari coin-op), *Return of the Jedi* coin-op (C84, Spectrum)

1985 *The Empire Strikes Back* (Atari coin-op), *The Empire Strikes Back* coin-op (Amiga, Spectrum, C64)

1990 *Hight Shift* (PC, Amiga, Amstrad, C84, Spectrum), *Droids: Escape from Aaron* (Spectrum)

1991 *Star Wars* (NES, GameBoy, Master System, Game Gear)

1992 *Empire Strikes Back* (NES, GameBoy), *Super Star Wars* (Super NES)

1993 *Super Empire Strikes Back* (Super NES), *Star Wars* (Arcade), *Star Wars* Arcade (Sega 32X), *Rebel Assault* (PC, Macintosh, Mega CD, 3-DO), *X-Wing* (PC, Macintosh) *B-Wing: X-Wing Expansion Disc* (PC, Macintosh) *X-Wing: Imperial Assault Expansion Disc* (PC, Macintosh)

1994 *X-Wing Collector's CD* (PC, Macintosh), *TIE Fighter* (PC, Macintosh) *TIE Fighter: Defender of the Empire* (PC, Macintosh), *Super Return of the Jedi* (Super NES, Game Gear, GameBoy), *Star Wars Chess* (PC, Mega CD, 3-DO)

1995 *Rebel Assault II: The Hidden Empire* (PC, Macintosh, PlayStation), *Dark Forces* (PC, Macintosh, PlayStation), *TIE Fighter Collector's CD* (PC, Macintosh)

1997 *Shadows of the Empire* (Nintendo 64), *X-Wing vs TIE Fighter* (PC), *Yoda Stories* (PC), *Star Wars: Rebellion* (PC), *Jedi Knight: Dark Forces II* (PC)

Star Wars ROCKS!

The *Insider's* Exhaustive History of the Rousing, Often Bizarre Universe of *Star Wars*-Inspired Music—From Rock and Rap to Country, Reggae, Jazz, and Other Galactic Funk.

BY JON BRADLEY SNYDER





It was a great *Star Wars* moment you might have missed...

July 12th, 1998 Saint Denis, France. The French soccer team has just completed a shocking 3-0 upset of reigning World Cup champion Brazil, winning its first World Cup ever. One of the largest television audiences in history, over 1 billion people, watched the game live.

ABC Sports broadcast the world's greatest sporting event in the U.S., but immediately switched to a golf tournament after the game was over. Yet if you were watching the Spanish language American network Univision, like I was, you got to see the post-game celebration and awards live, along with the rest of the world.

After the French team received its gold medals, and after they all shook hands with French President Jacques Chirac, the French team captain, Didier Deschamps, took the 14 oz. solid gold World Cup trophy and lifted it above his head. The crowd of 80,000 fans went wild. At that exact moment the stadium P.A. cued the "Main Title" from *Star Wars*—and the entire world heard John Williams' timeless classic as France celebrated its greatest sports triumph.

You can't buy that kind of exposure, baby. That moment, to me, was the greatest evidence yet that *Star Wars* has taken a perma-

nent place in the international cultural lexicon. John Williams' "Main Title" for *Star Wars* has come to embody the concept of heroism. It has been recognized as one of the great film soundtracks of all time. And, like all great compositions, it stands up to interpretation—even when that interpretation is... disco.

When Mecca came out with his disco version of the *Star Wars* theme in summer 1977, only months after the film was released, little did he know that his recording was simply the tip of the *Star Wars* musical iceberg. Over the next 20-some-odd years, more than 75 albums and recordings (my last rough count—which isn't even complete) would be issued that were either interpretations of *Star Wars* music, inspired by *Star Wars*, or featured *Star Wars* related names and cover art.

We're talking every genre here: rap, rock, reggae, disco, country, jazz, punk, indie rock, funk, techno, ambient, comedy. Name the style—someone's done a *Star Wars* song in it.

(O.K., that's not quite true. I'm still waiting

on calypso, doo-wop, and zydeco *Star Wars* songs. Also, I still haven't located a satisfying *Star Wars* metal song. You got one? Call me.)

MEMO to those who think *Star Wars* pop music is a deplorable bastardization of John Williams' masterpiece: you're wrong. These recordings are a monument to Mr. Williams' and *Star Wars*' lasting impact on popular culture. Sure, some of them were created with the "ka-ching" of the cash register in mind, but most were genuinely inspired—and if there is one thing I've learned in my tenure at the Fan Club it's to never underestimate the ability of *Star Wars* to inspire people.

In fact it has inspired me to collect more darn *Star Wars* music than any one I know—and I know a lot of rascals afflicted with *Star Wars*.

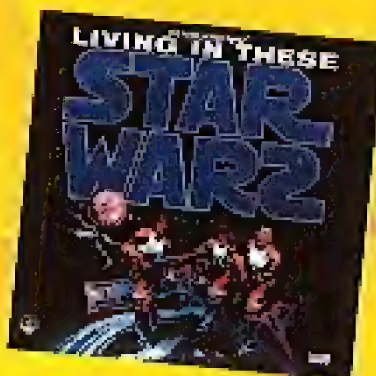
What follows is more than anyone should know about *Star Wars* music. I have identified five distinct historical periods in *Star Wars* music: The First Wave, the Second Wave, the Dark Years, the Next Generation, and the current moment which I call *Star Wars* All the Time. >>

Above: Everybody in this picture is listening to the *Star Wars* "Main Title". (AP Photo/Rick Bowmer)

THE FIRST WAVE

The First Wave of *Star Wars* music is characterized by a lot of disco, soft pop and synthesizer music that was released like lightning after the film became popular. First wave recordings are also distinguished by the fact that most of them were available on 8-track tape, still a vibrant format in 1977. There were also many orchestral albums by conductors like Charles Gerhardt and Zubin Mehta—but these recordings aren't notable. If you want to hear an orchestra, why not just listen to the original music? On to the good stuff.

You cannot give Meco enough credit for opening the door on *Star Wars* pop music. Meco let us all dance to *Star Wars*. Disco dance. His version of the *Star Wars* theme came out within 90 days of the movie's opening and reached number one on the Billboard pop music charts in October, 1977. Meco will be the first to tell you that John Williams is the MAN—but Meco's disco version of *Star Wars* helped round out the incredible popular phenomenon that was *Star Wars* in 1977. For more about Meco, the man, the myth, the legend, please check out our interview with him in *Star*



cover features a band that resembles Journey wearing Rebel pilot suits and rocking out with their instruments.

With song titles like "Don't Fall in Love with an Android," "A Respirator for Darth Vader," and "The Ballad of Obi Wan (OB-I)," this album is cheesy with a capital 'C.' The lyrics are absolutely nurlball ("I met a girl on the east side of Alderaan—I asked her

for my copy and it wasn't even in great condition. I was psyched.

The Rebel Force Band and Meco are what *Star Wars* is all about. You put something as potent as *Star Wars* in the pop culture gene pool and who knows what kind of mutations you'll come up with?

Freddy Weller probably doesn't like to hear his music referred to as a mutation, but the fact remains that he recorded the one true country & western *Star Wars* song of this era. "Bar Wars," from his 1978 album *Love Got in the Way*, not only vaguely mimics the *Star Wars* melody but it also mentions Darth Vader in the chorus:

Bar Wars

Wanna' in can doors

Actin' like a bunch of drunken Jedi Knights and McDoys

Bar Wars

Don't you know that I got the Force
The force of a battle running through
the sausage links for a fight!

He came up to me like a midnight rider

Actin' like some kind of Darth Vader



the first wave

[1977-1979]

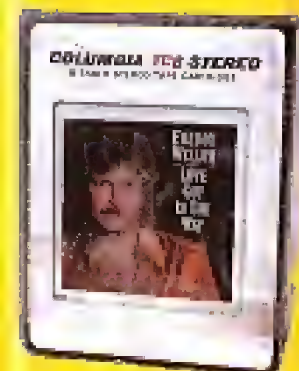
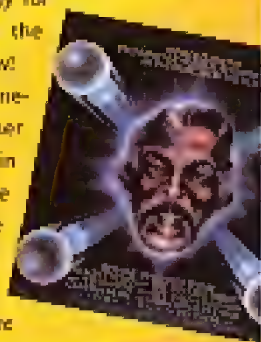
Wars Insider #33, which was done in early 1997, just as his *Star Wars* recordings were being released on CD for the first time.

If Meco was the most popular of the First wave *Star Wars* music, then the Rebel Force Band was definitely the most elusive. Mistakenly listed in one *Star Wars* collectibles guide as a country & western group, the Rebel Force Band's *Living in These Star Wars* record is actually more akin to Air Supply and Barry Manilow writing songs about *Star Wars*. The album

home for the night—her name was Leia! and the nuttiest thing about them is they are delivered with such seriousness. The album had one "hit" single spun off called "Chewie the Rookie Wookie" (sic). This record ain't supposed to be funny—but if you released it today it would be considered a comedic gem. Of the many wacky examples of *Star Wars* pop music, *Living in These Star Wars* is still the wackiest. Issued in 1977 on the hyper-obscure Barwhit label, this record is very hard to find. I paid \$50

Freddy took everyone's favorite movie in a galaxy far, far away and turned it into an analogy for getting into trouble at the local honky tonk. Yee haw!

But Freddy was a renegade. Most of the other records of this phase in *Star Wars* music were disco or jazz-pop like Patrick Gleason's *Star Wars—Selections from the Film Performed on the World's Most Advanced Synthesizer*.



Look at it



THE SEVEN BEST STAR WARS ALBUM COVERS

- 1 **STAR WARS DUB** —Burning Sounds, 1987
- 2 **STAR WARS—AND OTHER GALACTIC FUNK** —Instant Funk, 1977
- 3 **CTHULHU STRIKES BACK** —The Darker of the Halls, no label, 1991
- 4 **EMPIRE JAZZ** —Ron Carter and others, RSO, 1980
- 5 **CHRISTMAS IN THE STARS** —Meco, RSO, 1980
- 6 **VIBRU S** —Venus Calva, 1997
- 7 **THE EMPIRE STRIKES BACK: SYMPHONIC SUITE** —George Fenton/Universal/Decca, 1981

Just the title of this one invites criticism. Maybe if Gleason had the world's most advanced guitar and the world's most advanced tambourine this would have been a better record. The cover claims that the record is a "stunning and surreal interpretation of the music from the film." If only that were true. The only thing stunning and surreal is the cover airbrush painting of Gleason's face.

Electronic music wifz Tomita's version of the *Star Wars* theme from 1977 (you can find it on his greatest hits record) is actually surreal and does not disappoint. It's like the John Williams score on helium—and harkens back to pioneering electronic music artists like Ferron & Kingsley, whose *The In Sounds From Way Out* is essential listening for synthesizer buffs.

The Electronic Moog Orchestra's *Music From Star Wars* is another edifying electronic record. This one holds a place in my heart because it was the only *Star Wars* record I had as a kid. Mom bought it because we couldn't afford the original soundtrack two-album set. I played the heck out of this record. "Imperial Attack" was my favorite track, with its grinding bass beat that eventually gives to a disco cadence. The record came out at the very tail end of a Moog synthesizer music craze that started in the late '60s. The liner notes proclaim this album "a stunning breakthrough in electronic music"—which it most definitely wasn't. But it did have a spooky, spacey feel that is charming to this day. The record was released with two different covers, one black and one blue that warned you that it was "not

the original soundtrack." Duh.

Instant Funk created a terrific butt-mover when they recorded "Dark Vader" in 1979. Definitely influenced by the outer-spaciness of George Clinton and Parliament/Funkadelic, Instant Funk probably changed the title of this very groovy song for legal reasons—but we all know who they're talkin' about, don't we? "He's comin' back—he said he would—huh—huh!"—goes the chorus.

Also in 1979, Liverpool soul/disco band The Real Thing, known for hits like "She's a Groovy Freak" and "Boogie Down (Get Funky Now)," threw their proverbial hat into the *Star Wars* ring with a song called "Can You Feel the Force," which became a top five U.K. hit. But don't take my word for it, this is what music writer Michael Heatley had to say in the liner notes of their 1997 greatest hits package: "...at the height of *Star Wars* mania, the title alone was

enough to grab the public's attention. And Han Solo's own Millennium Falcon surely couldn't have beaten the speed at which this classic disco anthem shot to the Top 5 in 1979, heralding the rebirth of the likable Liverpudlians."

Other notable early *Star Wars* music included Richard "Groove" Holmes, who mixed *Star Wars* and *Close Encounters* themes together in one song (not groovy enough—need to bring up the wah-wah guitar in the mix), Maynard Ferguson (did we really need a Chuck Mangione-esque version of *Star Wars*?), Don Ellis & Survival (sounds like the music to a jazzy 70's cop show) and Neil Norman and his Cosmic Orchestra (a little bit rock 'n' roll).



the second wave

[1980-1984]

No one was going to be caught off-guard by *Star Wars* the second time around. Lucasfilm, having seen how popular *Star Wars* pop music had been in the first wave, decided to enlist musical talent in a series of official *Star Wars* music releases related to *The Empire Strikes Back* on the RSO label in 1980. These included Meco Plays Music from *The Empire Strikes Back*, Boris Midney—Music from *The Empire Strikes Back*, *Empire Jazz*, and *Christmas in the Stars*.

Meco Plays Music from *The Empire Strikes Back* is a *Star Wars* music masterpiece. This time Meco has all the authentic original sound effects and dialogue samples he needs, unlike the improvised ones that were on *Star Wars* and other Galactic Funk. Disco's moment was reaching a close in 1980 and Meco's new record reflected that, drifting away from disco to a more full-on rock sound. The result on the first track, "Empire Strikes Back (Medley)," is nothing short of awesome. "The Imperial March," which

some would say is the best piece of music from *Star Wars*, is given a big pounding bass beat, mixed with screaming guitars and perfectly punctuated with original sound effects. If you can only own one *Star Wars* pop song, this should be it.

The other three albums pale in comparison, but each had their moments. *Empire Jazz*, produced by famous jazz bassist Ron Carter is a very serious soft-jazz interpretation of the *Empire* music mostly notable for its great cover art of Darth Vader watching other *Star Wars* characters play at a mythical jazz club in outer space. It does contain a very nice version of "Han Solo and the Princess (Love Theme)."

Boris Midney was a Russian synthesizer wiz who produced some hits for Evelyn Champagne King before deciding to tackle *Star Wars*. His record is listenable, but a bit more staid than earlier *Star Wars* synth efforts. Instead of using wacky Moog effects, Midney makes the *Star Wars* soundtrack music sound like the themes to *Dallas* or *Dynasty*.

Christmas in the Stars was done by Meco and came out for the holidays in 1980. It was memorable not only because it had Anthony Daniels singing, but also because it featured the first recording ever by an adolescent Jon Bon Jovi. (Again, see the Meco interview in *Star Wars Insider* #33 for more details.)

The most exciting development of



beat, with other instruments and effects layered on top. In 1980, Burning Sounds Records of England released what was to become one of the rarest *Star Wars* records: *Star Wars Dub*. Pressed in clear blue vinyl with terrific cover art, *Star Wars Dub* actually happens to be a really good dub album.

In 1982, the famous reggae label Trojan released another *Star Wars* dub record by the Roots Radics Band called *Scientist and Jammy Strike Back!* Although there are virtually no lyrics on this record, it is a conglomeration of sci-fi influences. Alongside songs like "Storming the Death Star," "The Crushing of the Stormtroopers," and the great "C-3PO + R2-D2 = THE FORCE" are "Luke Skywalker Meets Flash Gordon," and "Buck Rogers in the Black Hole." The cover art is wonderfully nonsensical, with illustrations of a guy in a Battlestar Galactica helmet waving a lightsaber and snowspeeders attacking a Star Destroyer in outer space.

Among the other recommendable Second Wave recordings is *Star Wars—John Rose Playing the Great Pipe Organ*. Imagine a *Star Wars* concert at the Vatican—that's what we have here—with a haunting version of "Cantina Band" that sounds like it was being



the Second Wave of *Star Wars* music was the appearance of *Star Wars* related dub reggae records. Dub reggae music is a mostly instrumental music where the melody is created by a deep bass





FIVE CD'S THAT DON'T HAVE MUCH TO DO WITH STAR WARS BESIDES THEIR COVERS

1. "SPACE ROCK"—Eco-Cole People Project, 1988
2. VIBRUS—Mars Cohort, 1997
3. CHART RAIDER/SPACE INVADER—Owen, 1990
4. GENERATION STAR WARS—Alien Empire, 1991
5. DARK EMPIRE STRIKES BACK—Various, 1994



SIX SONGS ABOUT CHEWBACCA

1. "CHEWIE THE ROOKIE WOOKIE" (with Howling in These Star Wars—The Rebel Force Band, 1977)
2. "CHEWBACCA" from The Dark Soundtracks—Sawmox, 1994
3. "CHEWBACCA"—Homerland, 1994
4. "HIP HOP CHEWBACCA" from Get Off My Wagon (Intense 7)—Steakdaddy, 1994
5. "CHEWIE'S DRUM AND BASS MIX" from The Theme From Star Wars mini-CD—The Force, 1995
6. "WHAT CAN YOU BET A WOOKIEE FOR CHRISTMAS (WHEN HE ALREADY OWNS A DOME?)" from Christmas in the Stars—Mars, 1995

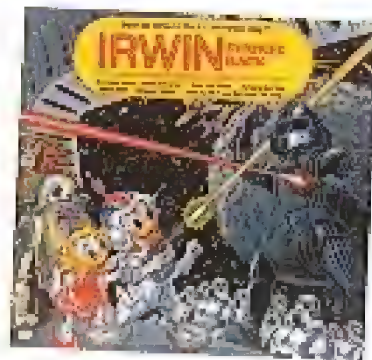


4. "HIP HOP CHEWBACCA" from Get Off My Wagon (Intense 7)—Steakdaddy, 1994
5. "CHEWIE'S DRUM AND BASS MIX" from The Theme From Star Wars mini-CD—The Force, 1995
6. "WHAT CAN YOU BET A WOOKIEE FOR CHRISTMAS (WHEN HE ALREADY OWNS A DOME?)" from Christmas in the Stars—Mars, 1995

played by the piper at the gates of hell.

Risque rapper Blowfly did a song in 1980 called "Blowfly vs. Darth Vader"—but because this is a family publication, I can't tell you anything else about it.

Appropriately, Meco closed out this era with his last *Star Wars* recording, *Meco—Ewok Celebration*, which also contains a version of the much-maligned-but-very-classic "Lapti Nek." Since there wasn't a ton of new music for *Jedi*, Meco rounded out the album with songs from *Flashdance*, *Superman II*, and *Simon and Simon*. This record is



worth getting just to hear old school rapper Duke Bootee doing his hilarious gibberish rap in "Ewokese" for "Ewok Celebration."

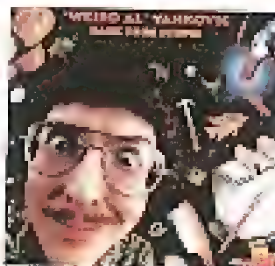
the dark years [1985-1991]

The Dark Years in *Star Wars* music correspond to The Dark Years in *Star Wars* fandom. It's hard to imagine now, but for a long time the *Special Edition* and the Prequels were merely a twinkle in George Lucas' eye, the only place you could buy *Star Wars* products was from this magazine, and being into *Star Wars* was about as cool as having toilet paper stuck to your shoe. Oh, how times have changed.

There were, however, a few recordings that kept the candle burning during this

time. The most famous is Weird Al Yankovic's "Yoda," from the 1985 album *Dare to Be Stupid*. Say what you want about this mustachioed accordion huckster, "Yoda," set to the tune of the Kinks' classic "Lola," is one of Weird Al's all-time greats. Unfortunately it was overshadowed at the time by "Like a

Surgeon," the hit song and video that was a parody of Madonna's "Like a Virgin."



The remainder of *Star Wars* music moments from this period come from rap and dance music. It's interesting to note that these rap/dance bands started making reference to *Star Wars* several years before punk and indie rock bands would embrace it. Each genre had musicians who had grown up with *Star Wars* and were

now getting old enough to write music about it, but rap/dance bands were much more comfortable, at first, with throwing in the kitchen sink—as far as pop culture references were concerned.

Florida rap band Maggotron had a Darth Vader sample in its 1987 song "Welcome to the Planet of Bass." (For a

detailed history of Miami Bass music see *Grand Royal* magazine #5.) Koto Gber People Praxyan were the first in a long line of underground dance groups to invoke Star Wars imagery on their 1988 "Space Rock" single. Divine Styler sampled "Cantina Band" on his 1990 album *Word Power*.

Rap band A Tribe Called Quest had the great line, "... then Jarobi told me—get the Force like Wan Kenobi!" in their 1990 song "After Hours." De La Soul mentioned "Luke Sky" in their 1991 song "Ring, Ring, Ring," and DAS DFX talked about "operatin' like Jabba" in their song "Jussummen."

the next generation [1992-1996]

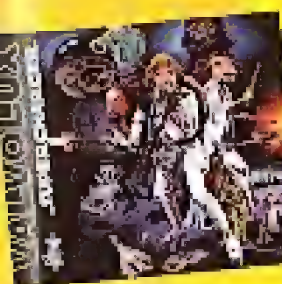
With the publishing of Timothy Zahn's *Heir to the Empire* in 1991 a new page in the Star Wars fandom saga was written. Interest built slowly at first, and then turned into a roar in 1994 as anticipation of the *Special Edition* grew. Star Wars was happening again, and so was Star Wars music.

Punk rock and Star Wars finally got married in 1994, after years of courting. That's when the first Boba Fett Youth single was released. Amidst a time when all sorts of bands were using

Star Wars imagery on flyers, or in band names, Boba Fett Youth stuck out. Hailing from the great city of Las Vegas, and known for playing shows in a cave near the desert, Boba Fett Youth band members and supporters wore rubber

Star Wars masks in the mosh pit. Each copy of their self-titled first album was shrink-wrapped with a Star Wars card. The record featured songs like "This 150 lb. Vegetarian is Gonna Kick Your Ass" and "My Girlfriend's a Scammer"—right alongside the Boba Fett-inspired instrumental opus "Yearn for Mandalore."

Also prominent among the Star Wars-related do-it-yourself (or D.I.Y.) punkers was a band from Wisconsin



This incredible painting by Chris Woods was created for the back cover of the *Grateful Shrike* Rock album by the Vancouver, BC band The Darkest of the Hills. Photographed by Bob Fugger, Fugger Media Arts.



FIVE BEST VERSIONS OF THE STAR WARS THEME

- 1 "STAR WARS THEME/CANTINA BAND" from *Star Wars and Other Galactic Funk*—Nirx, Millennium, 1977
- 2 "STAR WARS... NOTHING BUT STAR WARS..." from *Saturday Night Live*—SNL Music, 1977
- 3 "STAR WARS—MAIN TITLE" from *Tomb's Greatest Hits*, RCA, 1979
- 4 "STAR WARS"—Neil Norman and His Cosmic Orchestra, GNP Crescendo, 1997
- 5 "STAR WARS—MAIN TITLE" from *Star Wars: Playing the Great Pipe Organ*, TowerM, 1987



14 BANDS WITH STAR WARS RELATED NAMES

- 1 RED FIVE (California)
- 2 BOBA FETT YOUTH (Nevada)
- 3 BOBA FETT EXPERIENCE (New York)



- 4 THE FORDE (Australia)
- 5 NERFHERDER (California)
- 6 BANTHA FODDER (Australia)
- 7 DIAMOGAH (sic) (Illinois)
- 8 DEATH STAR (California)
- 9 WOOKIEE (New York)
- 10 THE DROIDS (Wisconsin)
- 11 THE JAWAS (Alabama)
- 12 JEDI KNOCKS (England)
- 13 THE MYNOOKS (California)
- 14 THE SUNS OF YODA (California)



called The Droids. They released a 7" called *Jabede Bardzo Dobry*—and no, that title's not some facsimile of Jabba's language—The Droids actually sing most of their lyrics in Polish.

My choice for ultimate *Star Wars* punk anthem? That's easy: "Star Wars Generation" by an excellent all-girl band from Spokane, Washington, called Velvet Pelvis. Their self-titled 7" came out in 1994 and promptly sold out. The song takes its name from a fangine I used to do called *Report From the Star Wars Generation*—so call me biased if you want to.

Indie-rock is a woefully inadequate term, but it best describes the many of the rock bands from this era. Nerdy Girl, a band led by Cecil Seaskull, formerly of Montreal and currently of L.A., did the only song ever about being a *Star Wars* fan as a young girl—called, appropriately, "Nerdy Girl." This is a great song which was released in 1994 on a 10" from No Life records.

In 1995, Ash released a mini-CD called "Girl From Mars," which had a cover of "Cantina Band" as a bonus track. Words cannot express how cool this rockin' fuzzed-out version of the John Williams classic is. Ash got someone's attention because they went on to play the Episode I wrap party at Leavesden Studios in fall 1997.

Although there isn't any *Star Wars* music on it, *Cebuñu Strikes Back*, by the H.P. Lovecraft-inspired band The Darkest of the Hillside Thickets, is one wicked CD. Not only is the music good, but artist Chris Woods inaugurates a whole new art movement with his back cover painting: people having

themselves drawn as *Star Wars* characters. Believe me, I get a lot of this kind of thing in our fan mail, but Woods' painting is the best, depicting the members of the Thickets as Han, Chewie, Luke, and Ben in the cockpit of the *Millennium Falcon*.

While *Star Wars* is just a hobby for most of these bands, it's accidentally become a career for Morgan Phillips, the native New Yorker behind Suckadelic Reklids and the infamous *Star Wars Breakbeats* underground tape. Morgan has been interviewed in magazines, appeared on National



Public Radio, and DJ'd many a mad club date. His 1996 tape is a testament to the power of sampling and a keen interest in *Star Wars*. This man has provided the perfect soundtrack to the underground hip hop/skateboard culture that has taken hold of *Star Wars* and won't let go.

Star Wars all the time

[1997 and Beyond]

Since the *Special Edition* in 1997, *Star Wars* is now as ubiquitous as blue sky and jokes about the president's sex life. It's everywhere. In Australia, bands are coming out of the woodwork with *Star Wars* references. European dance music is riddled with *Star Wars*-isms. In the U.S. there are more bands talking about *Star Wars* than ever before.

The last two years has seen a second album by the band Nerfherder, showing that they are by no means a *Star Wars* monikered novelty act, a record by Radish called "Restraining Bolt," and the band Man or... Astro-Man? showing a fan-produced film of *Star Wars* acted out with action figures before their concerts.

The whole lounge music craze has even gone *Star Wars*, with a CD called "Sketches on *Star Wars*" by the

Hopefully never. With three new films coming out, *Star Wars* music is destined to grow. I can no longer keep up with every musical reference out there—more come every day.



That's why I need you, the reader, to send me every piece of *Star Wars* music you can.

Perhaps the Rebel Force Band said it best:

*Dissonance between wrong and right
Lightsaber, Jedi knight
Living in these Star Wars
Do you believe in that secret?*

Why yes, I do.

Special thanks to Dave Kern, John Ueske, Hugh Fleming, Elana Fu, and Lisa Maplowe for helping to provide the necessary research materials for this article.



THE 10 BEST STAR WARS SONGS OF ALL TIME

1. "EMPIRE STRIKES BACK (MEDLEY)" from *Empire Strikes Back*—Meco, (PSC, 1980)
100% Rock power from The Mos Def.
2. "CANTINA BAND" from *Get From Mary*—Columbia, 1993
Only people who love *Star Wars* could make it rock this hard.
3. "STAR WARS GENERATION" Video: *Star Wars*—Walt Disney, 1994
A lovely park and a sign of the times in the best way.
4. "STAR WARS THEME/CANTINA BAND" from *Star Wars and Other General Fun*—Mega, 1994
Full appreciation of those years means an instant time warp to 1977.
5. "LIVING IN THESE STAR WARS" from *Living in These Star Wars*—The Rebel Force Band, Borealis, 1997
Don't rock *Star Wars* anymore in the best way.
6. "DARK VADER" from *Dark Vader*—Mega, 1994
Get off your ass and jam. Dark Vader's name, rock.
7. "YODA" from *Yoda*—Mega, 1994
Dance to make a good song for Rock lovers everywhere.
8. "BAR WARS" from *Love Got in the Way*—Freddy Fender, 1979
Freddy made *Star Wars* go country because it's one place would Classic.
9. "I AM STAR WARS TODAY" from *I Am Star Wars Today*—Slugg, 1999
Born at the time thanks to Slugg.
10. "CHEWBACCA" from *The Clerk's New York*—Aurora, 1994
What a Rocker, what a song. Because Kevin Smith made us rethink theories of independent contractors.



THE SIX BEST STAR WARS SONG TITLES

1. "OSBORNE IS THE FORCE" from *Osborne Is the Force*—Osborne, 1982
2. "HOP HOP CHEWBACCA" from *Get From Mary*—Columbia, 1993
3. "CAN YOU FEEL THE FORCE?"—The New Thing, 1999
4. "YEARN FOR MANDALORE" from *Boog For Youth*—Boog For Youth, 1993
5. "YELLOWFEL VS. DARTH VADER" from *Slugg/Slugg's*—Slugg, 1999
6. "WE ALL SAW STAR WARS WHEN WE WERE EWE" from *The Dams*—Unreleased, 1993



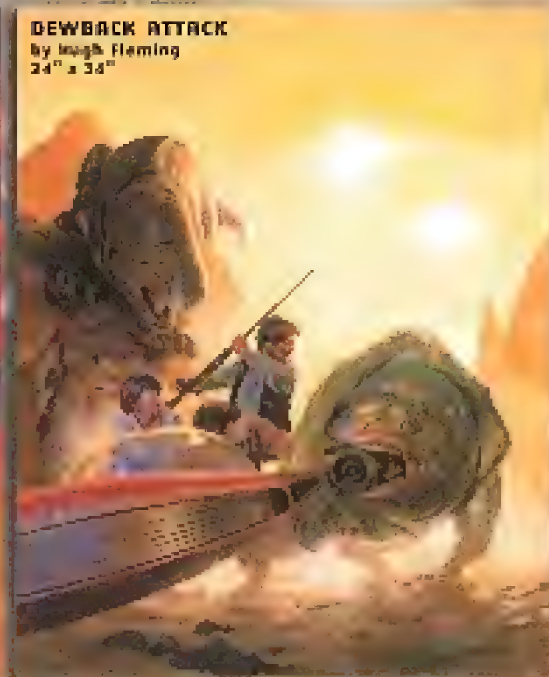
Trotter Trio. With "cool and jaunty" *Star Wars* music on piano, it ought to be called "Star Wars Cocktail Party."

As we go to press, a band called 2 Skinnee J's has just released a song called "Mind Trick" about you-know-what, and some ambient music/hip-hop guy from England named Lewis Parker is giving interviews talking about how he is a Jedi. When will the madness end?

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by Hugh Fleming
24" x 36"

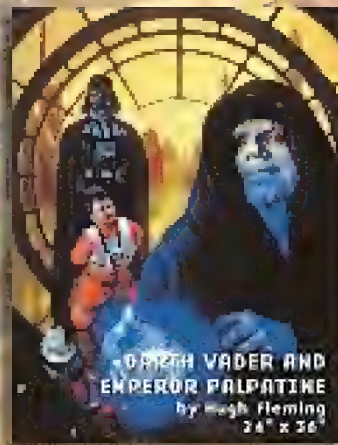


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DARK FORCES RISING



BY PEET JANES

Dark Forces: Jedi Knight, the upcoming conclusion of the Dark Forces trilogy, is the latest example of what Dark Horse calls a "Graphic Story Album" (GSA), a format that walks the fine line between comics and novels to form the time-honored entertainment known as illustrated prose. Though shorter than a true novel, the GSA whips up a stronger conception by combining the traditional prose of a novelette with several dozen beautiful painted images. Wherever possible, the paintings are set in the book opposite the prose which they are embellishing.

As entrancing as prose alone can be, readers can glance back and forth between the words and images in a GSA and build a vivid picture in their minds. Since the *Star Wars* experience has always been primarily visual, and in the absence of a slew of new film releases, the graphic story album presents an accessible and enjoyable alternative to *Star Wars* fans who might not be interested in reading the comics.

The first graphic story album published by Dark Horse was the cryptic and disturbing 1992 release *Aliens: Tribes*, written by Steve Bissette and illustrated with paintings by Dave

Dorman. Dorman utilized his phenomenal strengths in portraying textures and the semi-mechanical xenomorphs of the *Aliens* universe to great effect.

For Dorman and Bissette, the cold universe of *Aliens* is a locked and claustrophobic place where human characters and alien xenomorphs compete for new depths of evil. In *Aliens: Tribes*, the xenomorphs' existence becomes a point of religion for some, the ultimate weapon for others, and certain death for lots of unlucky Colonial Marines. Dave Dorman's portraits of madmen and their xenomorph charges combined brilliantly with Bissette's flair for weird horror. The book was a phenomenal success, earning Dorman the 1993 Eisner Award for Best Painter based on his work.

Without question, Dave Dorman is one of today's most recognized and prolific of all *Star Wars* comic artists, a continuing presence attached to some of the most prestigious titles Dark Horse has had the privilege to publish. From the groundbreaking *Dark Empire*, Dark Horse's first *Star Wars* title, to the contemporary *Crimson Empire*, from *Tales of the Jedi* to *X-Wing Rogue Squadron*, Dorman has painted hundreds of facets of the *Star Wars* universe. But rarely has

he turned his brushes and tins to interior illustration, and his fans are eagerly anticipating the upcoming graphic story album *Dark Forces: Jedi Knight*, the third and final installment in the *Dark Forces* trilogy of illustrated novels.

Written by William Dietz, the *Dark Forces* trilogy chronicles the adventures of Kyle Katarn, an Imperial cadet who finds himself driven by events beyond his control to join the Rebel Alliance, and—eventually—to become a Jedi Knight. The story is based on the hit LucasArts games *Dark Forces* and *Jedi Knight*, and provided significant challenges to Dietz—how does an author write a novel around an action-based computer game?

"You're dealing with a story that's already been told, and certain important events that are the foundation of the story," says Dietz. "The challenge is in creating back story that fits what's already been done, and illuminating those parts of the game that must remain in the story. Most important, though, is that the story provide added entertainment, so that it is a great deal more than a retelling of the game's narrative."

Like some of the most compelling *Star Wars* characters, Kyle Katarn begins his adven-



Three Dark Jedi from *Star Wars: Jedi Knight* (from left to right) Boa, Yuli and Barica. Art illustrated by Dave Dorman.



ture firmly entrenched in one side of the galactic conflict, but soon finds himself questioning the ethics of his chosen Empire and throwing in with the Rebel Alliance. As he awakens to the power of the Force, his mission becomes clear: not only must Kyle defeat the Empire, but he

the same tones as the films, often including moments of drama or revelation punctuated by humor, with everything backed by astounding technology and enormous scale.

Says Dietz, "It was a thrill to be chosen by Berkley (Dietz's publisher and co-publisher

Dark Forces is told both as a trilogy of novels and as a series of illustrations, a compelling combination that allows readers a visual glimpse into the world that they are otherwise composing in their own minds. In the same way that the *Star Wars* films only gave viewers tantalizing glances at worlds they wanted to know much more about, forcing fans to imagine more, *Dark Forces* continues that tradition by demanding the same flowering of imagination. If anything, *Star Wars* fans have shown in the last decade that they are prepared to read prose (and lots of it) in an attempt to return to the original feel of the film trilogy. In this way, the GSA format becomes like a story book for adults.

The previous two Graphic Story Albums, *Soldier for the Empire* and *Rebel Agent*, featured paintings by two of today's most respected illustrators in print media. Two of Dean Williams' stark and haunting paintings for *Soldier for the Empire* were chosen for inclusion

The story provides added entertainment, so that it is a great deal more than a retelling of the game's narrative. —WILLIAM DIETZ, AUTHOR OF *DARK FORCES*

must also confront a dark Jedi named Jerec, who has his own evil agenda for controlling the galaxy—and his own cadre of dark Jedi adepts to destroy Kyle Katarn.

Dark Forces flows seamlessly with the greater *Star Wars* timeline, beginning just before *A New Hope* and ending a short time after *Return of the Jedi*. The manuscripts feature

with *Dark Horse* of the *Dark Forces* books) for this project. Lucasfilm had requested a science-fiction writer with military credentials or a military bent to his work, and I stepped right in." Interestingly, Michael Stackpole, writer of the *X-Wing Rogue Squadron* novels and comics, also joined the Lucasfilm stable of authors based on his military writings.



Dave Dorman Illustrations (from left to right): A scout trooper, an incisorian from *Alien Tribes*, Maw from *Dark Forces: Jedi Knight*, an alien hive from *Alien Tribes*.

Star Wars has always been about mood but also, it's about making a faraway, impossible place seem real.

in the 1996 Los Angeles Society of Illustrators show. Ezra Tucker, perhaps the most well known advertising illustrator in America with such clients as Coca-Cola, Anheuser-Busch, and Walt Disney, continued the *Dark Forces* theme with paintings of shadowy power and gripping action.

And Dorman's paintings? *Star Wars* has always been about mood, but also, it's about making a faraway, impossible place seem real. Dorman's realistic painting style accomplishes this through careful color composition and characters with full, realistic expressions in their poses and faces. Urgency, dread, shadow, and triumph mark the characters throughout the book.

Throughout the trilogy, Bill Dietz deferred to the artists at many points, believing that an artist's interpretation of certain scenes would better communicate the story. "We had set it as a goal in the initial meeting at Skywalker Ranch that I wouldn't tell the whole story," says Dietz, who describes approaching a scene in his writing, and realizing that it was time for an illustration. "I would lightly sketch the idea with words. Some part of that description might eventually make it to the finished text, but for the most part, it was time for a painting to emerge."

And what was it like for a wordsmith to work in this format? "It was fabulous," Dietz said. "The most enjoyable part of it was that I

had never had the opportunity to participate in illustrated prose. Most collaborations in this industry are via phone, but on *Dark Forces*, I was able to go to Skywalker Ranch and meet the artists.

"The synergy of tossing ideas back and forth was priceless," Dietz continued. "When the books finally come out, it's like Christmas, opening them up. When you look at the first two GSAs, you can see that they're quality books. I've worked in paperbacks a lot, but these books have all the great details that one doesn't see that much anymore, like high quality paper stock, fine binding, careful design, and of course, incredible artwork. It's great to be associated with these books."

Dark Forces: Jedi Knight, a 128-page hardcover volume with 24 interior illustrations, ships October 7 with a retail cover price of \$34.95.

PREQUEL FIGURES

RETURN OF THE EWOKS, UNCLOTHED LEIA, AND WALTZING VADERS

by Steve Sansweet

Like fine wine, *Star Wars* collecting seems to get better and better as time goes on. Now, with the *Star Wars Insider* well along on its bi-monthly schedule, and a growing number of new subscribers and newsstand buyers as *Star Wars: Episode I* approaches, the number of questions about collectibles has about doubled—from a pretty impressive base too. What's more, the overall quality of the questions is higher and shows a greater sophistication than ever, regardless of the age of the writer.

By quality, I mean questions of broad interest, or about items in your collections that are so rare that I've never encountered them before. That makes writing this column even more fun for me, so please keep it up. You may have noticed that we've also run more photos of items that you've sent, and I encourage you to keep that up too, since it's great to share your finds with fellow enthusiasts.

Those of you with really sharp eyes will notice that the address at the end of this column for your collectible questions has changed, from the giant metropolis of Los



SEEK THE UNUSUAL! How about a "waltzing" Vader from England.



...What will be the size and style of the the Prequel figures and when can we expect to see them?

—JOSH LAX, EAST BRUNSWICK, NJ

Hasbro's Battle Droid on STAR, one of the first toys from Episode I.

Angeles to the small, semi-rural town of Petaluma in Northern California. Yes, *Scouting* is packing up and taking its stuff—lots of it—on the road. The move is a gigantic undertaking that's somewhat frightening, daunting and exciting all at once. Those of you who've had to

move your collections from your folks' house to your first apartment across town know how anguishing even such a short trip can be. I'll share tales of mine in future columns.

Now to the meat and potatoes.

QVC-1138

I must say that the *Star Wars* Scrapbook is an extremely fascinating and cool book. [Ed: Well, if you must!] I also have three questions. First, how come there isn't a QVC toy exclusive? I enjoy watching the shows, and such an item would be icing on the cake. Second, what will be the size and style of the Prequel figures and when can we expect to see them? There are also rumors of an early figure; can you comment? Finally, are there any exclusive items being sold overseas? I'm going to England and I'd like to be on the lookout.

JOSH LAX East Brunswick, NJ



EWOK RESURGENCE: A set of Woklings from Kenner, circa 1985 (above). A few from the collection of Cindy and Tom Ganachew.

Thanks for the plug, Josh. To date there hasn't been a QVC toy exclusive because of the issue of quantities; toy making is a mass-market business, while a great item for QVC sells in the thousands. But don't give up hope. As for the size and style of Hasbro figures from *Star Wars: Episode I*, collectors and kids have already voted with their purchases, and the scale will stay the same as at present. There will be a mail-away preview figure

A radio dramatization transit poster.



I have a couple of strange items that I've been unable to locate in any compendium of *Star Wars* collectibles.

—MICHAEL R. ENDICOTT, PORTLAND, OR

this fall. Finally, there are almost always *Star Wars* products exclusive to one country or region. In England, one of the most unusual to look for is a battery-operated, remote-control Darth Vader that waltzes across the floor. It's very, uh—British?

Pop Goes the Ewok

Did they ever have a stuffed Ewok when the original *Return of the Jedi* came out? Also, are (soda) pop cans—still filled with pop—worth holding onto if they have *Star Wars* pictures on them? If so, how do I keep them in good condition? Finally, is there any web site for the *Star Wars* Customizable Card Game? My father and I have read the instructions many times and can't figure them out.

JENNIE WATT Columbus, OH

I have a plush Ewok (Princess, the label says) from when *Return of the Jedi* was released originally. Do you have any information about these plushes? My sister has a plush Wicket from the same time.

KIMBERLY CASE Little Rock, AR

Ewoks are undergoing a renaissance! For years, only those who disliked Ewoks spoke up; nevertheless, I always had a feeling that, although vocal, they were in the minority. And there's more and more evidence to support that view.

Kenner was never known for its plush, but when Lucasfilm insisted on plush Ewoks, they came up with a pretty good sampling. At 14 inches tall, Wicket and his friend Princess Kneesaa were the first, followed by Paploo and Latara. There were also six smaller eight-inch Ewoks, or Woklings: Wiley, Malani, Leeni, Mooklee, Nippet and Gwig. Kenner had planned to do its largest Ewok, Zephre, with a carrier for the Woklings. Although pictured on a hang-tag, she was never produced beyond the prototype stage as sales

declined. The original plush Ewoks are still available through dealers at reasonable prices.

Jennie, as far as your soda cans go, I love food-related collectibles and have gathered cans from around the world—from Wisconsin to Thailand—released in conjunction with the *Star Wars* Trilogy Special Edition. But as with any food collectible, I strongly advise removing the contents. A soda can stored for years could eventually leak or burst, ruining other parts of your collection. To keep it looking mint, gently tap a nail into the bottom of the can, making two or three small holes (one in the middle for air) and pour out the soda. Then get as much water into the can as possible and swirl it around to remove what's left. Air dry the can for at least a week to get rid of all the moisture.

Finally, you can get online help with the card game by going to a pretty amazing site, www.decipher.com. Decipher has employees who go around the country teaching game play; you can find out when and where from the site. It's a game well worth learning.

Get on the Bus

I have a couple of strange items that I've been unable to locate in any compendium of *Star Wars* collectibles. They are 28-inch by 11-inch thin plastic banners advertising National Public Radio presentations of *Star Wars* and *The Empire Strikes Back*.

These particular items were displayed inside public transit buses, at the base of the ceiling along the wall among other advertisements. They have the call letters of the local station and dates of airing. I was wondering whether these were just made locally or if they were part of a national campaign using the same general graphic template. Any info on this matter would be useful.

P.S.: Thanks for answering my letter in issue 35 about the authenticity of my once-

coveted Empire script. After nearly 20 years of kid-glove handling, it made for great kindling last winter. It burned a nice, long time.

MICHAEL R. ENDIGOTT Portland, OR

This is just the kind of letter I was talking about. I've never seen these posters—or anything like them—before. But then there are lots of old things that are new to me—it's one of the things that makes collecting Star Wars items so much fun.

You pegged it right, Michael. These are locally produced transit ads, and quite handsome at that. The graphics are taken from PBS-supplied materials such as press kit covers, but I think the layout was done by KPBS. They are a very nice addition to any collection. Got extras to trade? (That would have been a smiley face if this were e-mail.)

As for your mis-advertised "original" Empire script, I'm not sure I would have taken similar action, but we already knew the story was really high octane, didn't we?

Princess Leia—Without Boushh Disguise

I am an avid collector of all Star Wars toys and memorabilia. My six-year-old daughter is beginning to show an interest as well, and especially loves Ansoo and Threepio.

When my brother and I were young, our dad made us a two-foot by four-foot model of the planet Hoth. It was so cool! Mom designed it with the Rebel headquarters, plenty of open area for our tauntauns to run through and even



Princess Leia, the clothed version, from England.

a wampa ice cave with a slot in the top to hang poor Luke Skywalker while he worried about becoming the wampa's next meal.

Recently I rescued our old collection from my parents' attic. Most of it was still in pretty good shape except for my 12-inch Princess Leia doll, which was totally in the buff (I feel certain that my brother was responsible for this.) Luke was also missing some apparel. Is there any possibility of getting the missing pieces of their wardrobe? The dolls themselves are in perfect condition despite their years of lust—er, dust—in the attic.

BONNIE BEMBRIDGE
Chatham, Ontario, Canada

Wow! A complete family into Star Wars. But Bonnie, I think you're being too harsh on your brother. I'm sure he was just trying to make sure that your doll's clothes stayed in pristine condition, and that you'll find them in a tiny cedar closet in perfect shape. You're much more likely to see an unclothed doll offered, or a weapon, than the clothes themselves. I'd check out flea markets and ads in such publications as Toy Shop, but this is a toughie. Still, if you find them, they shouldn't be more than \$20 or \$25. What I want to know is if the Hoth diorama survived—it sounds awesome!

This Is Only a Test

A friend of mine works for a company that does silk-screening for major chains like Wal-Mart and Target. He gave me a set of 12 different Star Wars T-shirts that were used as test pressings. They only printed five to six of each shirt to show them to buyers, but none of the chains wanted to carry them. They are in excellent condition, and the extras were given

to friends and employees' children. Any idea of the value of these very limited collectibles?

GEORGE H. TAYLOR, JR. Kernersville, NC

These sound like another great find, as long as you're sure that none of the designs were actually printed en masse and sold some other way. In just the last few years, there have been several hundred different Star Wars T-shirt designs worldwide.

But even assuming these are unique, they are difficult to value. I once came across a similar batch of shirts done for possible K-mart sales, but these were printed Revenge of the Jedi. Even with the discarded name, they only went for a maximum of about \$35 each (and the highest-priced one was printed with a message to K-mart employees). When the numbers are this small, an auction (perhaps using an on-line auction site on the Internet) is really the only way to get a realistic price. But since there isn't much call for this kind of offering, cool as it is, I'd be surprised if any one shirt fetched very much more than the price I paid 10 years ago for the Revenge shirts.

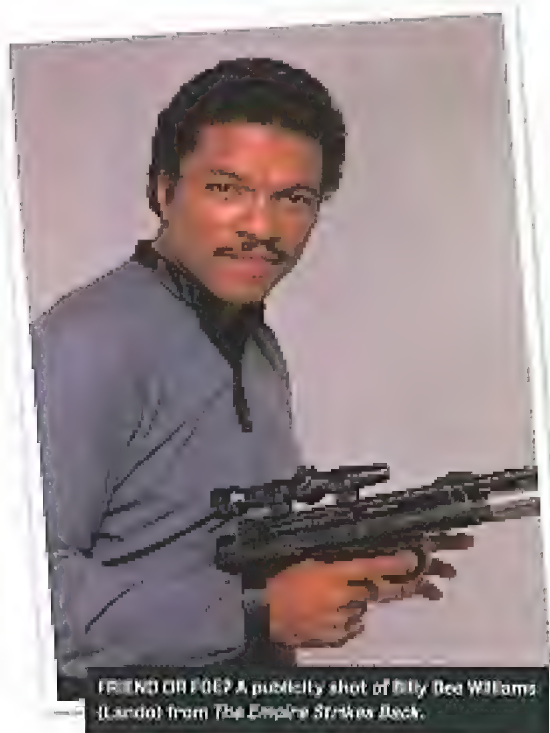
Proto Photos

I have a question about a different type of collectible: Star Wars photographs. Are there any good sources for trilogy still photos? I get some catalogs, but their selections are very limited. For example, I can't find a good shot of Lando. Please publish any sources you know of.

BRENNAN CULLY Orlando, FL

Most of the best shots with which I'm familiar come from the original press kits and supplemental press material for each film. There are stores in the Orlando area, as well as New York and Los Angeles, that specialize in selling photos along with posters and lobby cards. And there are frequent Hollywood memorabilia shows across the U.S., filled with dealers who offer black-and-white and color photos and slides from thousands of movies. Your best overall source for all of this is a twice-a-month tabloid-sized newspaper called Movie Collectors World. You can find out about a subscription or a sample copy by calling (313) 774-4311, or writing the publication at P.O. Box 309, Fraser, MI 48026. Happy Lando-ing!

PLEASE NOTE A BRAND-SPANNING NEW ADDRESS to which to send your questions and comments about collectibles: SCOUTING THE GALAXY, P.O. Box 2090, Petaluma, CA 94953-2808. Individual replies aren't possible because of time constraints, but we'll answer the questions of broadest interest in the column. Letters are edited for grammar, sense and length.



FRIEND OR FOE? A publicity shot of Billy Dee Williams (Lando) from *The Empire Strikes Back*.

« GRAFFITI from p. 22

cinematographer Haskell Wexler as "completely funky."

As would happen four years later with *Star Wars*, few expected *Graffiti* to be a hit. Said actor Hopkins, "I remember flying home [from *Graffiti*'s Petaluma location] on the weekends to rehearse *White Lightning* with Burt Reynolds—and I thought that was gonna be the biggie!"

Much of the discussion concerned the film's casting. "I saw, I think, every young person in Southern California," Lucas said. "We did screen tests and mixed and matched different people. I call it throwing a dart. In the end, you say, 'These are the ones I think will work out.' Fortunately, this time I guessed right." The director, whose casting instincts have proven rather consistent, added, "It's a hard decision, because everything depends on it. The whole film depends on how well you choose those people."

But Candy Clark told the audience that when she recently asked Lucas if he would show her old *Graffiti* screen test to her, the director informed her that the film used for the test in 1972 had come back from the lab overexposed—completely black. "I said, 'Why'd you hire me then?'" Clark remembered, "and he said, 'I liked what I saw through the viewscreen.'"

MacKenzie Phillips, who was only 12 when she played Carol, remembered being spotted by casting director Fred Roos at an amateur show she played with her 5th grade band. Kathleen Quinlan, who later was directed by co-star Ron Howard in *Apollo 13*, said the film was shot in her high school, and she was studying in the hall when Roos approached her. "I can watch the film and look at the gymnasium where they had the hop," Quinlan said, "and see all my old gymnastics team mates."

Charles Martin Smith, who was spotted by Lucas while walking

across a studio lot for another audition, said the hardest part of joining the *Graffiti* cast was sporting his '50s 'do. "George said he wanted me to cut my hair like that and I was horrified," Smith said. "George had to give me lessons in how to comb my hair. I said, 'But my hands are all greasy.' And he said, 'Just wipe your hands on your jeans—that's what they're there for.'"

All of the actors, in keeping with the feel of the movie, appeared genuinely nostalgic after viewing their younger selves in *American Graffiti*. "I remembered it was funny, and that it evoked an era," said Paul Le Mat, "but what I'd forgotten, and what I appreciate, was how touching it was."

Williams wistfully added, "The last time I'd seen the film all the way through was in Cartejeña, Colombia, for the Cartejeña Film Festival—anyone remember that? I think we took first place. But this was the first time I'd seen it since then on a big screen, and it was just as beautiful as I remember. I feel delighted and blessed to be a part of it." ☺

The 25th Anniversary DVD and home video release of *American Graffiti* was scheduled for release September 15.

« DECONSTRUCTING from p. 22

Nodes should each look distinct, so he persuaded Bies, Hall, and fellow ILM modelmakers Fon Davis and Mark Buck to join him in posing, one at a time. "We had an absolutely great time dancing around and trying to match original postures," Reynolds said. "I couldn't believe I was actually in an original mask—it felt like real history. When we had good shots of each of us, the DK designer, Iain Morris, combined us all on one page, and the Modal Nodes reunion was complete."

For *Incredible Cross-Sections*, Reynolds and a talented team of illustrators attempted to create detailed lay-outs of *Star Wars* vehicles, often under varying degrees of pressure to conform with far-flung sources of *Star Wars* consistency. "The challenges," Reynolds said, "ranged from working to be consistent with previous reference, like on the X-wing; to fighting to be consistent with conflicting reference, like the Falcon; to totally making things up from scratch, like the sandcrawler interior."

Typical of the attention paid to absolute accuracy was Reynolds' Rebel Blockade Runner



Hans Janssen, working on an illustration for *Incredible Cross-Sections*.

project, for which he had photos taken of the original model from every conceivable angle and "nearly burned through" his laserdisc watching the scene. "I made a whole notebook of notes and went through dozens of possible floor plans trying to find something that would fit all the angles and action shown in the film. I ended up with a plan on which you can map every single shot and every line of dialogue spoken." ☺

DK releases both *Star Wars: Incredible Cross-Sections* and *Star Wars: The Visual Dictionary* in October.

SOUND FAMILIAR?

Hmm. Far be it from the *Insider* to accuse another magazine of lifting one of our ideas, but we doubt we were the only ones to raise an eyebrow when, barely a month after we printed the results of our reader poll of favorite *Star Wars* characters (*Star Wars Insider* #38), *Entertainment Weekly* followed suit with its own celebrity poll of the same subject in its June 26 issue. And just as we printed quotes from fans explaining why they chose their favorites, so too did the Time/Warner mag include quotes from celebs about their selections.

Though most of the stars quoted in *EW* (like *Swingers*' Vince Vaughn, who said of Han Solo, "He just wanted to get paid") fell far short of reaching the rhetorical heights of *Insider* readers (like the one who called Admiral Ackbar "a cunning tactician, but a

humanist," or the person who asked, "Who wouldn't relish the opportunity to follow Bossk in the hunt for his next quarry?"), there were a couple expert opinions.

Walter Murch, the sound editor of *American Graffiti*, chose R2-D2, recalling, "We were mixing *American Graffiti* and I was working on dialogue for reel 2. I said into the microphone, 'American Graffiti, R2-D2,' meaning reel 2, dialogue 2. George, who was doodling in the corner, suddenly woke up and said, 'What did you just say?' He wrote it down in his notebook, 'R2-D2—great name.'"

Scott Dikkers, editor-in-chief of the brilliant satirical newspaper *The Onion*, offered, "I like the Ewoks because no one seems to notice that they look like little George Lucases." A cute comment, but let's just hope we don't pick up *Entertainment Weekly* next week and see a survey that's mysteriously similar to our big *Star Wars* music article... ☺

the last page



This incredible original illustration was created by Tamas Sanda with Edgery Design. If you've got an idea for this page, or would like to submit your own work, write to: "LAST PAGE," c/o Star Wars Insider, P.O. Box 111001, Aurora, CO 80042, for submission guidelines. DO NOT SEND ARTWORK WITHOUT GETTING GUIDELINES FROM US FIRST.

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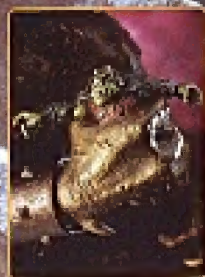
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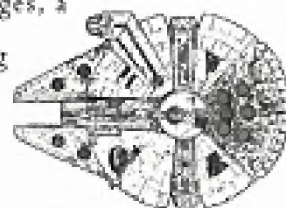
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